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WITH CONVEYANCES TO THEM.

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PART I.—*General Information, Advice to Travellers, Comparative Tables of French and English Weights and Measures, Money, Thermometrical Scales, etc.; Tables of French and English Duties; Physical and Social Statistics; Laws affecting Foreigners; Historical Notice of Paris; its new Division, Government and Public Institutions; the Siege of 1870 and Commune of 1871.*

PART II.—*Description of Paris by Walks; Edifices, Curiosities, etc.*

PART III.—*Places of Public Amusement.*

PART IV.—*Environs of Paris; Scenes and Incidents of the Siege.*

PART V.—*Paris Directory; Addresses of Ambassadors, etc., List of Bankers, Tradesmen, etc.; List of Streets; Index.*

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LONDON:

**SIMPKIN, MARSHALL, AND CO., STATIONERS' HALL COURT;
LEE AND CARTER, 440, STRAND.**

NEW YORK:

JOHN WILEY AND SON, ASTOR PLACE.

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K. 7478.72

14 November 1888.

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Mr. Samuel A. Green.

Boston.

154
53-120
10

PARIS:

Printed by E. Brière, 237, Rue St. Honoré.

PREFACE.

PARIS, although a great sufferer by the overwhelming events of 1870, and still more by the atrocious deeds of the Commune of 1871, has, in an incredibly short space of time, retrieved its losses and regained that ascendancy in the world of literature, art, and fashion, which it may justly consider as its inalienable birthright, however unsettled the country may still be in a political point of view. Princes and Ambassadors have again opened their mansions to the aristocracy, and English and American families flock in as before, selecting this hitherto unrivalled capital for their temporary or permanent abode.

The PARIS GUIDE, which now counts upwards of forty years' existence, enjoys such a well-established reputation that the Publishers hardly think it necessary to allude to the scrupulous care with which, by unceasing revision and personal inspection, it has been made to keep pace with the transformations the city has from time to time undergone. As in happier times, the magnificent improvements effected during the late reign were carefully chronicled in this volume, so, after the recent political disasters, will the reader find recorded in its pages the places rendered memorable by military operations, bloody engagements or popular fury. The plates, executed by Mr. Outhwaite, which accompany this volume, are now doubly valuable, as showing the previous state of the edifices that have fallen a prey to the reckless incendiarism of the Commune.

The plan adopted in this volume is calculated to save the visitor much useless expenditure of time and exertion. Whatever relates to the institutions and general statistics of Paris has been put into the First Part, entitled *General Information*; while every other object of interest is described in twenty walks, which, though equal in number to the *arrondissements*

or municipal sections of Paris, are nevertheless arranged irrespectively of those divisions, which would be inconvenient for the purpose of visiting the capital. The stranger, after studying his map of Paris with care, is supposed to go through these walks, inspecting their contents in the order in which they are arranged in this work, or omitting some, according to his taste and inclination. By so doing he will see every thing in a comparatively short space of time, and will pass over nothing that is really worthy of being examined by the tourist. Any correction which may suggest itself to the reader will be gladly received.

The metropolis is naturally salubrious, and the purity of its atmosphere may be at once ascertained by viewing it from an elevated situation. If Paris be seen from the towers of Notre Dame, the Pantheon, the Arc de Triomphe de l'Étoile, the heights of Montmartre, or the cemetery of Père La Chaise, the panorama is complete; there is no indistinctness or confusion in the prospect; every palace, church, and public edifice stands distinctly before the eye, and, interspersed with the foliage of the gardens and the boulevards, the whole forms a prospect at once grand and beautiful.

In order to ascertain what palaces, museums, or public establishments are visible on certain days, the visitor is strongly recommended, as a general reference, to consult the article headed *Stranger's Diary*, in the daily English newspaper, *Galignani's Messenger*, which is taken in at all the principal cafés, restaurants, &c., or may be subscribed for by the day, week, fortnight, or month, and where whatever is to be seen on the day of publication is always mentioned, with all necessary information concerning it.

Certain establishments being only visible with tickets, these should be applied for by letter franked by post: the tickets will be received in two or three days. The following is the usual form of the letter to be written:—

Monsieur (*giving his title, &c.*),

J'ai l'honneur de vous prier (*if to a Minister: de prier votre Excellence*) de vouloir bien me faire adresser un billet pour (*name number of persons*), afin de visiter (*insert name of places*). N'ayant que peu de jours à rester à Paris, il me serait très-agréable de le posséder aussitôt que possible.

Veuillez recevoir, avec mes remerciements, l'assurance de la haute considération avec laquelle j'ai l'honneur d'être, Monsieur,

Votre très humble serviteur,

(*Sign name with address, very clearly written.*)

Thus, to visit the workshops or *ateliers* of the Mint, the

stranger should write to *M. le Président de la Commission des Monnaies et Médailles, Hôtel des Monnaies*; to see the *ateliers* of the Porcelain Manufactory at Sèvres, to *M. l'Administrateur de la Manufacture à Sèvres*; to view the Armoury at Vincennes, to *M. le Ministre de la Guerre*.

Should the stranger not receive a speedy reply to his letter, he will do well to call for it in person at the proper office. Leave is rarely granted to visit the prisons, but hospitals and other charitable institutions are thrown open, not only for the inspection of professional men, but also for the relief of the necessitous stranger, with a liberality that cannot be too highly commended.

The English Hospital and Asylum, 35, Boulevard Bineau, Parc de Neuilly, outside the Barrière Villiers, erected in 1866, and long much needed, well deserves a visit from the stranger, it being quite a model hospital (see p. 110).

Lovers of music and imposing spectacles may attend high mass at the cathedral of Notre Dame, or at the churches of St. Roch, St. Eustache, or Notre Dame de Lorette, at 10 any Sunday morning.

As the portions served at the restaurants are very copious, parties of two or more persons will do well to take portions only for half their number, viz., one portion for two persons, two for four, &c.

The visitor in Paris who is inclined to go to a boarding-house should be very careful to choose one of respectability; and we caution the stranger against a kind of establishment that is apt to deceive foreigners. Many persons have opened *tables-d'hôte* and boarding-houses, under cover of which card-playing to a considerable extent is carried on in the evening, and the unwary visitor may be easily inveigled to play, and to lose sums to a large amount. They are frequented by persons of both sexes, of fashionable exterior, but of very indifferent character.

The facilities of introduction and of social intercourse which Paris affords to distinguished strangers far exceed those of any other capital. The greater part of the resident families in fashionable, official, or professional life, and not a few of the foreign, domiciled for a longer or shorter time, receive, from the commencement to the close of the winter season, once a-week, in the evening, between the hours of nine and twelve. Most of the eminent *savants* and men of letters, chief librarians, and directors of the great literary and scientific institutions of the capital, have likewise their

soirées. In addition to these there are numberless private balls and occasional parties, to which personal respectability and suitable acquaintance ensure easy access. What we may call more public and advantageous, are the evening receptions of the Ministers of State, the ecclesiastical dignitaries, the prefect of the Seine, the higher municipal functionaries, and even the directors and principal *artistes* of the first theatres. In the course of a month the prominent persons of every department of political, literary, and fashionable life may be seen at the various *soirées*, so as to content the curiosity of a well-bred stranger of liberal tastes and of social habits. The host does not spontaneously serve as introducer; considering the multitude of foreigners circulating, the task would indeed be impossible; but a request suffices for the formation of a cursory acquaintance, which is often improved into an agreeable intimacy. At these assemblages long visits and long "talks" are not *bon ton*; as it is the custom to attend several the same evening. The name of the guest is usually announced at the door of the *salon*; after a salutation of the hosts, movement within and exit are entirely free. Whoever wishes to be presented at the *soirée* of a Minister does best to seek the auspices of the diplomatic representative of his country, who ushers the *élite* only, and with a discrimination universally expected. The number of ladies that figure at the Ministerial *soirées* is comparatively small; yet most of the female members of the Ministers' families appear also. Little conversation, however, takes place; a passing bow, or a few sentences from a familiar acquaintance, is the most that politeness or gallantry can bestow on these occasions. The public balls of a benevolent nature afford opportunity, at the cost of ten or twenty francs a ticket, of seeing the *haut ton* of French and foreign society.

Ample information will be found in this volume respecting births, deaths, marriages, wills, trade-marks, etc.

The following few remarks on the best mode of visiting the Environs of Paris may be useful to the stranger.

Persons visiting Versailles should leave Paris not later than 9 a.m. and proceed by the Versailles and Meudon railroad (left bank), Boulevard Montparnasse, the station of which at Versailles is the nearest to the palace. The stranger may return to Paris by the Versailles and St. Cloud railroad (right bank), by which means two magnificent views of Paris and the neighbouring country will be obtained, one from the south by the former railroad, the other from the west and northwest by the latter. The museum of Versailles is closed at present.

To attend a sitting of the National Assembly application should be made to *Messieurs les Questeurs de l'Assemblée Nationale à Versailles* (a five-sous postage stamp required). For a very important sitting the kind offices of the Ambassador may be useful.

The Lyons railroad will take the stranger to Fontainebleau. Leaving Paris by the first or second train, he will be there by 9 to 11 o'clock (1.) The magnificent palace, more historic in its decorations than Versailles, and with its park and gardens forming altogether the finest sight of the kind in France, may then be fully inspected. If the visitor be not afraid of a little fatigue, he will have time enough to hire a carriage for a drive of a few hours to the more picturesque points of the famous forest, full of romantic beauties and rocky scenery, which would well employ another day, if it could be spared.

Many other delightful excursions may be made in the environs of Paris, a great number of which are now easily accomplished by the existing railroads. Thus the Chartres line passes through Rambouillet, famed for its château and park; through Gaillardon, with its old historical *Donjon*; Maintenon, remarkable for the splendid chateau and park of the Duc de Noailles, with the adjoining aqueduct; and Chartres, celebrated for its beautiful cathedral and valuable library, containing upwards of 1000 manuscripts, both of which may be seen in one day. The Auteuil railway offers a convenient mode of conveyance to the Bois de Boulogne; the station of the Porte Dauphine is the best for that purpose. See p. 380.)—The St. Germain line touches at Nanterre, Rueil, and Châtou, where the adjoining Park of Vésinet offers charming walks. At this station vehicles may be found for Bougival, Marly, and the wood of La Celle.—The Rouen line touches at Poissy, Meulan, and Mantes.—The Northern passes through St. Denis, a town not to be on any account omitted, and Enghien-les-Bains, from which place a railway goes to Montmorency, the forest of which is highly picturesque; a ride by the Hermitage to Ecouen, or by Andilly to the *Rendez-vous de Chasse*, is one of the greatest treats that a lover of fine scenery can enjoy. At the Chantilly station of the same line, which also touches at Pontoise, there is a branch railway to Senlis, which may easily be seen in a day; further on is Compiègne, whence the stranger may proceed to the castle and spa of Pierrefonds, and the Roman camp of

{1) The *Indicateur des Chemins de Fer*, which gives the hours of departure of the railway trains of all the lines may be had for a few sous at all the omnibus offices.

Champlieu, with its amphitheatre, and other antiquities, these excursions requiring a day, including the return to Compiègne. Lastly, Ermenonville and Mortefontaine may be reached by hiring carriages at Senlis, which will also take a day.—By the Strasbourg line the stranger may visit Meaux, the cathedral containing the monument of Bossuet, and the walks in which he used to meditate his works.—The Sceaux railroad leads to Arcueil, Bagneux, and Bourg-la-Reine. From hence vehicles go to Chatillon and Fontenay-aux-Roses.—The Orleans line touches at Choisy-le-Roi, and a branch of the Lyons line leads direct to Corbeil.—The new Vincennes railroad affords great facilities for visiting Vincennes, St. Maur, and Fontenay-sous-Bois, in one day. Most of the places here mentioned possess a melancholy interest from late events. We may add, as scenes of military operations round Paris, Le Bourget, Drancy, Bondy, and Le Raincy on the north-eastern side, Asnières, Neuilly, the Plain of Gennevilliers, La Malmaison, the Château of Buzenval, and Montretout, on the north-western side. The stranger should not neglect visiting the fortifications, especially the Point-du-Jour (by the steamers on the Seine), and the ruined forts of Issy and Vanves.

The *Fêtes* of most of the places in the environs of Paris are held on a Sunday, but, as they change every year with the moveable festivals, to avoid leading the stranger into error, we have not given the day in our description of the places, referring the reader for correct information to the notices published beforehand in the daily English journal, *Galignani's Messenger*.

NEW PARIS GUIDE.

PART I.

INTRODUCTION.

GENERAL INFORMATION.

PASSPORTS.—To visit the Continent, a British subject must be provided with a Foreign Office PASSPORT, available for one year; the tourist must apply in writing to "Her Majesty's Secretary of State, Foreign Office, London," with the word "Passport" conspicuously written on the cover. Parties not personally known to the Secretary of State must apply through a person who is; or through a banking Firm, or a Member of either House of Parliament, or with a certificate of identity signed by any mayor, magistrate, justice of the peace, minister of religion, physician, surgeon, solicitor or notary, resident in the United Kingdom. Every such certificate must bear the signature of the tourist, who may obtain his passport at the Foreign Office the day following the receipt of application, between 11 and 4, either in person, or by deputy, with a written authorization; in this case the words "*Passport will be applied for at the Foreign Office*" must be added to the certificate of identity. If it is desired that the passport should be sent by post, the sum of two shillings must be forwarded, with the application, by post-office order, made payable to the "Chief Clerk of the Foreign Office" at the post-office, Charing Cross. The passport must receive the *visa* of the ambassador or consul-general of the country or countries which the tourist intends to visit.

American citizens desirous of visiting Europe should apply to a passport agent in their locality, who, for a certain fee, will fulfill all the requisite formalities. The commission forwarded to him should be accompanied with a certificate of citizenship, another certificate from a witness, and an oath of allegiance to the United States, all legally attested by a justice of the peace or a public notary. A description of the person,

stating age, stature, colour of hair and eyes, complexion, forehead, etc., should also be sent. The passport will then be forwarded to the applicant within a fortnight before sailing, more or less, with all the diplomatic signatures required.

In visiting Paris the stranger should never neglect carrying his passport about him, since it will serve him as an introduction to nearly all the museums and collections of the capital.

ROUTES TO PARIS.—The following is a list of the various routes from the coast to Paris, all by railway.

I. CALAIS TO PARIS in 6 to 7 hours, by Amiens.

II. BOULOGNE TO PARIS in 5 to 6 hours. (Fine church at Abbeville, and Cathedral at Amiens.)

III. HAVRE TO PARIS, in 5 to 7 hours, passing through Rouen. (Cathedral of St. Ouen, statue of Joan of Arc, Museum, Bridge, Quays, &c., are well worth stopping one day at Rouen.)

IV. DIEPPE TO PARIS, through Rouen, in 5 to 7 hours.

V. OSTEND TO PARIS, by Brussels, Lille, &c., in 12 to 13 hours.

CONVEYANCES.—Correct information respecting these may be obtained at the railroad and packet offices in London. The Dover, Folkestone, Southampton, and Brighton trains leave several times a-day to meet the packets. The best routes to Paris for rapidity are by the morning or evening mail-post trains, by Dover and Calais in 11 hours; for day travelling, Folkestone and Boulogne; and for scenery, but with a longer sea passage, Southampton to Havre, or Newhaven to Dieppe.

STEAM PACKETS.—Packets leave London-bridge for Calais and Boulogne, almost daily, especially in summer. Packets start daily from Dover and Folkestone; from Newhaven to Dieppe, and Southampton to Havre, the Channel islands, St. Malo, &c., several times a-week.

PUBLIC COACHES.—*Diligences*, now only run where there are no railways. They carry about 15 passengers, and contain several kinds of places. All luggage above 40lb. to 50lb. per head is charged. The day, hour, and seat, are marked on the receipt.

POSTING.—To travel by post, a *livre de poste*, price 4 fr., containing all requisite information, should be procured. Fee to the postilion, 2 fr. per myriamètre (about $6\frac{1}{4}$ miles), if he has behaved well; legally, 1 fr. Carriages may be hired for journeys from the postmasters at about 12 fr. per diem.

RAILROADS.—Eleven of these, having stations in Paris, are in operation; viz.: I. The *St. Germain* railroad, 124, rue St Lazare, the first railway opened (1837.)—II. The *Rouen* railroad, 9, rue d'Amsterdam, continued to Havre, with a branch

to Dieppe.—III. The *Versailles* railroad on the northern bank of the Seine, 124, rue St. Lazare, communicating with St. Cloud and intermediate places. —IV. The *Western* railroad, boulevard Montparnasse, leading to Cherbourg by Versailles and Rennes.—V. The *Orleans* railroad, rue Neuve de la Gare (near the Jardin des Plantes), through Nantes, Bordeaux and Bayonne, with branches to Limoges and Toulouse.—VI. The *Sceaux* and *Orsay* railroad, boulevard St. Jacques, on the Arnoux system (see *Sceaux*).—VII. The *Northern* railroad, 18, rue de Dunkerque, connecting Paris with the Belgian frontier by Amiens and Valenciennes. It has branches to Soissons, St. Quentin, Boulogne, and Calais.—VIII. The *Strasbourg* railroad, place de Strasbourg (boulevard of that name).—IX. The *Lyons* railroad, boulevard Mazas, touching at Fontainebleau.—X. The *Corbeil* railroad, a branch of the preceding.—XI. The *Vincennes* railroad, a suburban line, opened in 1859.—XII. The *Chemin de fer de Ceinture*, or railway round Paris. (1) Notices of the fares and hours of departure, may be obtained gratis at the respective stations (2). Connecting omnibuses for these railways may be found at different points of Paris (3).

STEAM-BOATS start from the Quai d'Orsay in summer, for Sèvres and St. Cloud, several times a day. There are also omnibus-boats on the Seine, first established for direct communication between Bercy and St. Cloud during the Great Exhibition of 1867, but now plying between the latter place and Charenton, by changing boats. There are stations at the Ponts des Invalides, de la Concorde, du Carrousel, &c.

MUNICIPAL DIVISION OF PARIS.—The stranger, on his arrival in Paris, should not neglect acquiring, by the study of his map, a general idea of the 20 arrondissements and 80 quarters into which the capital is divided, as follows :—

(1) This railway, completed in 1867, is 33 kilometres (21 miles) in length, and has cost about 30 millions of francs. It has numerous stations, and crosses the Seine at Bercy and at Auteuil.

(2) In France the reserved compartments in all passenger trains are severally marked "Post-office," "For ladies only," "For smokers," or simply "Reserved." No persons except those entitled so to do are allowed to enter such compartments.

(3) The length of all the railroads of France working in 1869 was 10,588 miles; their receipts were 687,578,977 fr. They annually pay 45 millions of francs taxes. Capital invested 4,500 millions of francs, 750 of which are paid by Government. The loss of life by accidents is 1 in 1,955,555 passengers; wounds, 4 to 496,521. By diligence the ratios were respectively 1 in 355,463, and 1 in 29,874.

ARRONDISSEMENTS AND QUARTERS.

1ST. LOUVRE.

1. St. Germain l'Auxerrois.—
2. Halles.—3. Palais Royal.—4.
Place Vendôme.

2D. BOURSE.

5. Gaillon.—6. Vivienne.—7.
Mail.—8. Bonne Nouvelle.

3D. TEMPLE.

9. Arts et Métiers.—10. En-
fants Rouges.—11. Archives.—
12. Ste. Avoie.

4TH. HOTEL-DE-VILLE.

13. St. Merri.—14. St. Gervais.
—15. Arsenal.—16. Notre Dame.

5TH. PANTHÉON.

17. St. Victor.—18. Jardin des
Plantes.—19. Val de Grâce. — 20.
Sorbonne.

6TH. LUXEMBOURG.

21. Monnaie.—22. Odéon.—
23. Notre-Dame des Champs.—
24. St. Germain des Prés.

7TH. PALAIS BOURBON.

25. St. Thomas d'Aquin.—26.
Invalides.—27. École militaire.
—28. Gros-Caillou.

8TH. ELYSÉE.

29. Champs Elysées. — 30.
Faubourg du Roule.—31. Made-
leine.—32. Europe.

9TH. OPÉRA.

33. St. Georges.—34. Chaus-
sée d'Antin.—35. Faub. Mont-
martre.—36. Rochechouart.

10TH. ENCLOS ST. LAURENT.

37. St. Vincent de Paul.—38.
Porte St. Denis.—39. Porte St.
Martin.—40. Hôpital St. Louis.

11TH. POPINCOURT.

41. Folie-Méricourt.—42. St.
Ambroise.—43. Roquette.—44.
Ste. Marguerite.

12TH. REUILLY.

45. Bel Air.—46. Picpus.—47.
Bercy.—48. Quinze-Vingts.

13TH. GOBELINS.

49. Salpêtrière.—50. Gare.—
51. Maison Blanche.—52. Crou-
lebarbe.

14TH. OBSERVATOIRE.

53. Montparnasse.—54. Santé.
—55. Petit-Montrouge. — 56.
Pleissance.

15TH. VAUGIRARD.

57. St. Lambert.—58. Necker.
—59. Grenelle.—60. Javel.

16TH. PASSY.

61. Auteuil.—62. La Muette.
—63. Porte Dauphine.—64. Des
Bassins.

17. BATIGNOLLES MONCEAUX.

65. Ternes.—66. Plaine Mon-
ceaux.—67. Batignolles.—68.
Épinettes.

18TH. BUTTE MONTMARTRE.

69. Grandes Carrières.—70.
Clignancourt.—71. Goutte d'Or.
—72. La Chapelle.

19TH. BUTTES CHAUMONT.

73. La Villette.—74. Pont de
Flandre.—75. Amérique.—76.
Combat.

20TH. MÉNILMONTANT.

77. Belleville.—78. St. Far-
geau.—79. Père-Lachaise.—80.
Charonne.

CARRIAGES, HACKNEY-COACHES—*Voitures de grande remise* (glass coaches) may be hired by the day or month, at from 25 to 30 fr. a-day, or from 600 to 700 fr. a-month. They will go a certain distance out of Paris, but must be back again before midnight, unless agreed upon; and with a small additional charge a lad is given to go behind the carriage.

There are two kinds of public cabs, the one called *voitures de remise*, which go rather quicker, and are to be found under *covered* standings; they are rather superior to the others, called *voitures de place*, or *Fiacres*, which are

ranged in *public* stands. The former are distinguished by a *red* number, the latter by a *yellow* one. The following is a table of the *maximum* fares allowed to be charged:—

INSIDE PARIS.

From 6 o'clock a.m. in summer (1st April to 1st October), and from 7 a.m. in winter (1st October to 31st March) to half-an-hour after midnight.

From half-an-hour after midnight to 6 a.m. in summer and to 7 a.m. in winter.

<i>Hackney coaches and voitures de remise</i> taken on the <i>public</i> stands	Drive.	Hour.	Drive.	Hour.
	f. c.	f. c.	f. c.	f. c.
Holding two or three persons .	1 50	2 0	2 25	2 50
Holding four or five	1 70	2 25	2 50	2 75
<i>Remise</i> , taken at private stands :				
Holding two or three persons .	1 80	2 25	3 0	3 0
Holding four or five	2 0	2 50	3 0	3 0

BEYOND THE FORTIFICATIONS.

Bois de Boulogne, Bois de Vincennes, and the *communes* outside the fortifications.

From 6 a.m. to midnight in summer or 10 p.m. in winter.

When returning with the cab to Paris	When quitting the cab beyond the fortifications.
The drive or hour.	Return indemnity.
f. c.	
2 50	1 franc.
2 75	
3 0	2 francs.

LUGGAGE : One package, 25c. ; two, 50c. ; three or more, 75c.

Coachmen load and unload all trunks, etc. Whatever article can be carried in the hand, or taken inside without injuring the vehicle cannot be charged as luggage.

It is customary to give the driver a small gratuity, of from 3 to 10 sous, according to time. (1)

When it is intended to take the carriage by the hour, the driver must be told so beforehand, else he can demand the price of a "course" for each stoppage. The traveller should show the driver the time by his watch. After the first hour, the time above the full hour is paid in proportion.

The driver is bound to give a printed card with his number, which it is well to preserve, in case of forgetting anything in the coach. (2) All vehicles are numbered; and, in case of accident or insolence, redress can be had by writing one's complaint in a register kept at the cab-stands for the purpose.

(1) There are no police-regulations concerning fares for drives beyond the fortifications after 10 p.m. in winter and 12 in summer; but a bargain may be made. The fare is stuck up inside for the information of the public. Impositions are severely punished. A *voiture de place* produces 15fr. daily.

(2) Rewards are given to drivers for delivering to the Police articles of value left in their carriages. The articles are restored to the owners on application at the Prefecture.

There are also vehicles for the environs. Those which go to St. Cloud, Versailles, and St. Germain, start from the Rue de Rivoli. For starting-places, see pages before title. (1)

OMNIBUSES.—There are 32 lines of omnibuses (2) in Paris, which ply from 8 a.m. to 12 p.m. They convey about 80 millions of passengers per annum, for 6 sous inside, and 3 on the *impériale*, or top. They stop at different offices or *bureaux* on their way, to take up passengers, and set down those who have claimed a check, called *correspondance*, delivered gratis by the “cad,” for the purpose of deviating from the direct line. The following is a list of all the omnibuses, with the offices where they may be waited for :—

A.—Palais Royal, Auteuil.—Along the Cours la Reine and the quays.

AB.—Place de la Bourse, Passy.—Place de la Madeleine; 117, Rue du Faubourg St. Honoré.

AC.—Cours la Reine, Petite Villette.—15, Rue Royale St. Hon.; Rue de Châteaudun; Notre Dame de Lorette; 79, Rue Lafayette.

AD.—Pont de l'Alma, Chateau d'eau.—75, Rue St. Dominique; Place Dauphine.

AE.—Place des Arts et Métiers, Vincennes.—78, Boulevard du Temple, Place du Trône. Correspondence with E.

AF.—Place Courcelles, Panthéon.—Place de la Madeleine; 15, Rue Royale St. Honoré; Place de la Concorde. Correspondence with AB, E, and A.

AG.—Strasburg Railway, Montrouge.—Place du Châtelet, Pont St. Michel. Correspondence with G.

AH.—Montmartre, Bastille.—76, Boulevard de Strasbourg; Place de la Bastille. Correspondence with E.

B.—Trocadero, Strasburg Railway.—62, Avenue des Champs Elysées. opposite St. Philippe du Roule; 51, Boulevard Malesherbes; Versailles terminus; Rue de Châteaudun, Notre Dame de Lorette; 79, Rue Lafayette.

C.—Louvre, Avenue de Neuilly.—Rue du Louvre; Place du Palais Royal; Avenue des Champs Elysées, 62; Rond Point de l'Etoile.

D.—Ternes, Filles du Calvaire.—117, Faubourg St. Honoré; 15, Rue Royale; Place de la Madeleine; 155, Rue St. Honoré.

E.—Madeleine, Bastille.—Along the Boulevards. Correspondence with D.

F.—Place Wagram, Bastille.—51, Boulevard Malesherbes; Versailles terminus; Place de la Madeleine; Rue Catinat; 36, Rue Rambuteau.

(1) The number of public carriages authorised by the police is 7,662, thus classed :—Hackney-coaches and cabriolets, 3,000; voitures de remise, 2,598; omnibuses, 664; glass-coaches, 4,400.

(2) The charter of the omnibus company expires in 1910. It pays the City 1,156,000 fr. for the right of driving 664 omnibuses. It is bound to keep special omnibuses for the conveyance of workmen at the option of the municipality; and, when required, to furnish 30 carts for public purposes. In reality, however, the Company drives 694 omnibuses. Its traffic in 1869 amounted to 120 millions of passengers, the ground gone over being 13,750,000 miles in length. Its gross receipts were 27,000,000 fr. Its rolling-stock comprises 906 vehicles, and it has upwards of 9,000 horses.

G.—Balignolles, Jardin des Plantes.—Place du Palais Royal; Rue du Louvre; Place du Châtelet.

H.—Clichy, Odéon.—9, Rue de Châteaudun; 8, Boulevard des Italiens; Place du Palais Royal; 4 and 8, Place St. Sulpice.

I.—Place Pigalle, Halle aux Vins.—Place de la Bourse; Rue Croix des Petits Champs; Place Dauphine. Correspondence with AB.

J.—Boulevard Rochechouart, la Glacière.—Place du Châtelet; 2, Pont St. Michel; 14, Rue Soufflot.

K.—Collège de France, La Chapelle.—Porte St. Denis; Place du Châtelet Pont St. Michel. Correspondence with E, AD, and B.

L.—Place St. Sulpice, Villette.—Pont St. Michel; Porte-St. Martin. Correspondence with E, AC, and AF.

M.—Les Ternes, Belleville, Boulevards Extérieurs.—Correspondence with H, AC, G, and J.

N.—Belleville, Place des Victoires.—78, Boulevard du Temple; Porte St. Martin; Porte St. Denis; Rue Catinat. Correspondence with E.

O.—Mémilmontant, Chaussée du Maine.—Boulevard des Filles du Calvaire; Place du Châtelet; Place St. Sulpice. Correspondence with E.

P.—Charonne (for *Père La Chaise*), Barrière Fontainebleau.—Place de la Bastille. Correspondence with E, F, AE, Q, R, S and Z.

Q.—Palais Royal, Trône.—Rue du Louvre; Place du Châtelet; Place de la Bastille. Correspondence with E.

R.—St. Philippe du Roule, Barrière Charenton.—45, Rue Royale; Rue du Louvre; Place de la Bastille.

S.—Louvre, Bercy.—Rue du Louvre; Châtelet; Place de la Bastille.

T.—Square Montholon, Gare d'Ivry.—Porte St. Denis; 36, Rue Rambuteau; Pont Louis Philippe; Pont d'Austerlitz.

U.—Pointe St. Eustache, Bicêtre.—Place du Châtelet; Halle aux Vins, Jardin des Plantes, Gobelins. Correspondence with G.

V.—Mairie, Chemin de Fer du Nord.—33, Rue de Sèvres; Place Dauphine; Rue du Louvre.

X.—Place du Havre, Vaugirard.—Place du Palais Royal; 60, Rue de Grenelle St. Germain; 55, Rue de Sèvres.

Y.—Grenelle, Porte St. Martin.—51, Rue du Théâtre; 75, Rue St. Dominique; Place du Palais Royal.

Z.—Grenelle, Bastille.—69, Rue de Grenelle; 10, Place St. Sulpice; 14, Boulevard St. Germain.

POST OFFICE.—Besides the *General Post-office*, Rue Jean Jacques Rousseau; there are 60 branch offices, *bureaux de Poste*, including those of the Luxembourg, 36, Rue de Vaugirard; the Palais Bourbon, 2, Rue de Bourgogne, and the Northern Railway terminus. There are, besides, 663 district letter-boxes, *boîtes aux lettres*, either at tobacconists' shops, etc., or in cast-iron pillars in conspicuous places. The boxes at the General Post-office are cleared at 4½ a.m. for the early mails; at 8½ and 11 a.m., 1, 3, 5, 6, and 9½ p.m. for Paris and evening mails. The clearances at the branch offices take place an hour earlier, beginning at 7½ a.m.; and ending at 9½ p.m.; at the district-boxes half-an-hour sooner than at the latter. Deliveries take place in Paris at 7, 9, and 11½ a.m., at 1½, 3½, 5½, and 7 p.m.

Unregistered letters are in time for the evening mail at the

boîtes, till 5, at the *bureaux* till 5½, at the Bourse and at the head office, till 6 o'clock. For Marseilles, and Algeria, till 7, at the Lyons railway station. For Tours, Bordeaux, and the Pyrenees, till 8, at the Orleans railway station. For Rouen, Havre, Dieppe, till 9 at the *boîtes*; till 10, at 28, Place de la Madeleine, and till 20 min. past 10 at 19, rue d'Amsterdam.

There is also a morning mail for the Departments and for Belgium, Holland, Prussia, and Baden, for which letters posted at the *boîtes* by half-past 11 o'clock, at the *bureaux principaux* by noon, and at the head office by half-past 12 o'clock, are in time. (1) For England and the Northern railway they are in time if posted as follows:—

At the Letter-boxes,	before	Morning mail.	Evening Mail.
" Bureaux	"	9 p.m.	5 p.m.
" Hotel des Postes	"	9½ p.m.	5½ p.m.
" 4, Place de la Bourse	"	4½ a.m.	6 p.m.
" Northern Railway	"	6½ a.m.	7 p.m.

Letters leaving London at 7 a.m. are delivered in Paris at about 7 p.m.; and by the evening mail at 9 a.m. There is no arrival on Monday morning from England. (2)

Letters may be posted after 6 p.m. at the Central Office, or at 4, Place de la Bourse, on paying a late fee of 20c. within the first quarter of an hour, of 40c. within the second, or of 60c. at the Central Office only, after that time until the closing. At 28, Place de la Madeleine, and 11, rue St. Lazare, the time is calculated from a quarter before six.

The English government boats which leave Brindisi every Monday, take the mails for Alexandria, Aden, Bombay, and Calcutta. Every second Monday boats leave for the Indian Archipelago, Ceylon, China, and Japan. Mails for Australia leave once a month. French boats also start from Marseilles on the 1st and 15th of each month for Malta, every other Sunday for Alexandria, Aden, Ceylon, China, and Japan, and every Saturday for Constantinople. Letters for the departures from Marseilles should be posted in Paris two days previously; but for the English steamers letters posted at the head office are in time until 6 p.m. every Friday or second Friday. When for Aden and other parts beyond, they should be marked "*voie de Suez* (3). Letters going through England must be marked "*voie d'Angleterre*," and

(1) There are two and more general posts a-day, to many places distant 450 kilomètres (280 miles) and more from Paris.

(2) Letters for London put into the Post-office in Paris on Saturday are delivered on Monday, with those posted on Sunday.

(3) Letters to hot climates closed with sealing wax are refused.

“by private ship,” if that is the intention, and be posted in Paris 2 days before the departure from England.

Letters are franked, either by putting on stamps of sufficient value, or else by having them weighed at the post-office, to avoid mistake. (1) A letter posted with insufficient stamps for a foreign country goes as unpaid if the prepayment for that country is optional, and if not, is thrown into the dead letter office. Letters for England only pay the difference between the value of the stamps and the postage.

Letters are registered (*chargées*) for any part of France, and for those foreign countries to which the franking is optional. Inland letters pay five sous extra; for foreign countries they pay double postage. These letters must be prepaid and must have five well-defined seals thus placed, so as to make it impossible to open any part, and be presented at a post-office. A receipt is given for them, and in case of loss 50 francs are allowed.



Paris letters for Paris (2) pay, if prepaid, 3 sous for under 15 grammes, 6 sous for under 30 grammes, etc., and 10 cent. more, respectively, if not prepaid. (3)

Newspapers, periodicals, and other works in print must be secured with strips of paper called *bandes*, so as not to cover more than one-third of the surface, and to allow of their being easily removed to examine the contents. If they contain anything in writing except the direction, they are charged as letters by weight. They must be prepaid, delivered at the office, and, for the evening mail, before 2 o'clock. (4)

The following table shows the rates of postage for various countries, for letters and newspapers. To the countries marked with an asterisk all letters *must* be prepaid; to the others franking is optional for common letters, but *lettres chargées*, or money letters, as also newspapers, must in all cases be prepaid. The latter are charged according to weight, the lowest being 40 grammes. For Baden and Saxony, the weight allowed for the price marked is 45 grammes. For larger size or weight the prices here given must be proportionally increased.

(1) Patterns of goods, photographs, and business papers, unsealed, are charged for England at 30c. per 120 grammes, or under.

(2) This service, begun in 1760, is called *La Petite Poste*.

(3) The total number of French post-offices was 6,000 in 1870. The total number of post-office functionaries throughout all France is upwards of 30,000, including 25,000 postmen.

(4) There were (1870) in Paris 80 political, and 882 non-political periodicals. In the departments, 267 and 250 respectively.

GENERAL INFORMATION.

COUNTRIES.	SINGLE LETTERS.		NEWSPAPERS always prepaid.
	Franked.	Un- franked.	
	f. c.	f. c.	c.
France, Algeria, and Corsica	0 25	0 40	4
Great Britain	0 30	0 60	8
Malta	0 40	0 80	8
South America on the Pacific *	1 30	0 0	25
Central do., * Venezuela, * Paraguay * .	1 0	0 0	20
Portugal, Azores, Madeira	0 40	0 60	10
Cape Verd, * Southern Australia * . .	1 0	0 0	15
East and West Indies, Aden, Ceylon } St. Helena, Cape, China, Western } Australia, Canada, Bermuda, Hong } Kong, Mauritius, New Zealand * . }	1 0	1 20	15
Brazil (1)	0 30	0 80	15
Spain, Holland, Bavaria, Italy	0 40	0 60	8, 8, 10, 6
Belgium	0 30	0 50	6
Sweden	0 60	0 20	15
Norway	0 70	0 90	18
Switzerland	0 30	0 50	5
United States by French packets * . .	0 50	0 0	15
Alexandria, Constantinople (sea) . . .	0 80	1 0	12
Turkey (land), to Austrian frontier * .	0 60	0 0	10
Austria, Greece	0 60	0 80	10, 12
Russia, Poland	0 80	1 10	13
Baden (1)	0 30	0 40	10
Saxony (1), Prussia, Denmark, } French Colonies }	0 50	0 60	10, 10, 10, 12

For most countries the unit of weight is 10 grammes ; equal to 154 grains, or to two francs in silver.

There are postage stamps for 1, 2, and 4 centimes for newspapers ; green ones of 1 sou for visiting cards ; bistre, for 3 sous ; blue, for 5 sous ; chestnut, for 6 sous ; orange, for 8 ; red, for 16 sous ; and violet, for 5 fr. They are used indiscriminately to make up the value required, and sold at all the post-offices and tobacconists. (2)

In registering and franking at a post-office, the letter must be presented from 1 to 2 hours earlier. Such letters cost double. Money orders are given by one post-office on any

(1) Here the unit of weight is $7\frac{1}{2}$ grammes. In France the double letter, weighing 20 grammes, costs 40c. prepaid, and 60 unfranked, but from 20 to 50 grammes the charge is only 70c. and 1fr. respectively.

(2) The last published receipts of the Post-office for nine years give the following results, newspapers included :—

1861	66,781,050 fr.	1864	75,000,000 fr.	1867	86,412,382 fr.
1862	60,928,045 „	1865	78,727,472 „	1868	89,470,782 „
1863	72,878,850 „	1866	81,853,529 „	1869	95,000,000 „

In 1821, the receipts were only 24,000,000 fr. Uniform postage began in 1849. The total sum paid for the transmission of periodicals is about 7,600,000 fr. The number of letters conveyed by the post throughout France was, in 1868, about 350,000,000.

other in France; charge: 2 per cent., with 50 c. for stamp duty. For Italy, Belgium, and Switzerland, they are delivered at a charge of 20 c. per 10 fr. for a sum not exceeding 200 fr. Orders under 200 fr. are cashed at sight.

The Paris *poste restante* is open from 8 a. m. to 7 p. m. except on Sundays and festivals, when it closes at 5 p. m. On the party's showing his passport or card, the letter will be delivered; but the best way is to have them addressed to the care of a friend, or some established house. Letters mis-addressed or unclaimed (*tombées en rebut*) remain at the *Bureau des Réclamations*; after 4 months they are opened, and either destroyed or returned to the address of the writer.

TELEGRAPHS.—There are now 44 offices in Paris. Those at the Home-office and 12, Place de la Bourse are open all night. Of the others, the principal are:—the Central Post-office; the railway-stations; 4, Avenue Napoleon; Grand Hôtel; No. 67, Champs Elysées; No. 4, Place de la Mairie, Passy. A dispatch from one quarter of Paris to another costs 50 c. for 20 words, address included, and 25 cent. for every additional 10 words: charge double if an answer be required. A dispatch of 20 words from the department of the Seine to any other part of France costs 1 fr., and 50 cent. extra for every additional 10 words (1). A dispatch by Caselli's pantelegraph, now in operation between Paris and Marseilles, is charged by the surface of the leaf, at the rate of 20 c. per sq. centimetre. Since the 1st January, 1868, adhesive stamps have been introduced for telegrams. The colours and prices are as follows:—Carmine, 25 cent.; green, 50c.; buff, 1fr.; violet, 2fr. Amounts exceeding 10fr. for France and 20fr. for foreign countries must be paid in cash at the office. Dispatches insufficiently stamped are not forwarded. (2) For

(1) The daily business of the Central Office in Paris amounted in 1869 to about 3,000 departures, and as many arrivals. The mean time of Paris is telegraphed from the Observatory to the principal public clocks.

(2) For prompt transmission of dispatches in Paris, a continuous series of iron tubes, 65 millimetres (2 inches and a half) in diameter, has been laid down from the Central-Office in the Rue de Grenelle-St.-Germain to the Hôtel des Postes, and back again to the Central-Office. This line touches besides at the office in the Rue Boissy-d'Anglas, then at the Grand-Hôtel, the Bourse, Avenue Napoleon, and the Hôpital de la Charité. The dispatches to be sent off are put into a cylinder fitting loosely into the tube, but provided with a leathern disk which closes the vertical section of the tube completely. The cylinder is then driven through the tube by compressed air. Each cylinder, one of which is sent off every ten minutes, will

London, the charge is 4 fr. for 20 words, and 2 fr. additional for every further 20 words or fraction thereof. For the rest of the kingdom, 6 fr. and 3 fr., respectively. For New York, 37fr. 50c. for 10 words, and 3fr. 75c. for each additional word.

APARTMENTS, HOTELS, ETC.—Furnished apartments may be had in private houses, or else in *maisons meublées*, which contain every kind of lodging, from complete apartments for families, including separate kitchens, to a single bed-room. They are not advantageous for a stay of only a few days. Of hotels there is a great abundance in Paris, from the most luxurious down to those of the very humblest description. Lodgings may be hired by the night, week, or month; the price ought always to be agreed on beforehand, even for a single night; the price of a bed-room for one night varies from 2 to 5 fr. (1) Breakfasts are served in the coffee-room or in private apartments, and visitors may dine at the *table-d'hôte* or in their own rooms. Good hotels forward letters, and procure information of every kind with great regularity. Couriers, interpreters, and return-carriages may also be had there. Among the best hotels in Paris we may mention *Meurice's*, 228, Rue de Rivoli; the *Hotel du Louvre*, Place du Palais Royal (see p. 178); the *Grand Hôtel*, Boulevard des Capucines (see p. 180); and as family hotels, the *Hôtel Bristol*, Place Vendôme, and *Hôtel des Deux Mondes* 8, rue d'Antin. (See DIRECTORY.) There are numerous boarding-houses at different charges, both French and English (see p. 81). Unfurnished apartments may be taken per quarter, and furniture purchased cheap at second-hand shops, or hired from upholsterers.

SERVANTS.—In almost every furnished hotel there are servants who may be hired by the month, fortnight, week, or day. The charge is 5 or 6 francs a-day, as they board themselves. They are called *valets-de-place*; they will be found invaluable to the stranger who desires to visit all the curiosities of the capital. A well-informed guide can still point out highly interesting traces of the olden time, and save the visitor much time and trouble.

INTERPRETERS.—There are in Paris interpreters of every language, also offices kept by sworn translators.

COMMISSIONNAIRES.—Porters, under this name, and wearing a numbered brass plate, are found at the corners of all principal streets. Letters or parcels may be safely entrusted to them; their charges vary from 1 to 2 francs.

contain 40 dispatches. There are special boxes for receiving the latter at the Bourse, the Tribunals, &c.

(1) The number of hotels and furnished houses in Paris, in 1870, was 12,628, affording accommodation to 193,500 persons.

RESTAURATEURS AND TRAITEURS.—These rank among the most striking establishments of the capital. Nothing is more common than for ladies and persons of distinction, to dine occasionally at one of them, fitted up, as they are, in a style of the highest taste, and crowded with a brilliant company of both sexes. The evening scene of the Boulevards, with its well-dressed crowds, seated in groups or promenading, its verdant trees, and thousand lights, forms in summer a most enchanting picture. Restaurants have rooms called *cabinets de société*, in which parties may dine in private. Besides the principal restaurateurs, where the dinner is *à la carte*, there are other houses where dinners are served for a fixed sum, from 2 francs, including wine. In most parts of Paris, a dinner may be had for 40, 35, and even 30 sous. The last of these prices will procure soup, 2 dishes at choice, a dessert, bread, and a modicum of wine. *Traiteurs*, or petty restaurateurs, send out dishes, or dinners ready dressed, to order. A family in lodgings, had better bargain with the *traiteur* for a number of dishes at a certain hour. After dinner Parisians go to a café, to take a *demi-tasse* of coffee, and a *petit verre de liqueur*, instead of sitting over their wine. The principal restaurants are Véfour (Palais Royal), Maison Dorée, Café Anglais, Bignon (Café Riche), and Café Foy, boulevard des Italiens. See DIRECTORY.

CAFES.—The first café in Paris was established by an Armenian in 1697, and was greatly frequented. These establishments multiplied rapidly under Louis XV., and became celebrated as the favourite resort of distinguished individuals. At present they are to be found in every quarter, and justly rank among the most remarkable features of this capital, being usually decorated with unrivalled costliness and splendour. Besides coffee, &c., they also provide *déjeuners à la fourchette*, either hot or cold; but dinners and suppers are generally to be had only at the restaurateurs'. *Estaminets*, or smoking rooms, are not of course eligible places for ladies. The finest cafés are the Grand Café and Café du Grand Hotel, Boulevard des Capucines, Café Riche and Café Cardinal, Boulevard des Italiens. The number of cafés in 1870 was 4,730, doing business to the amount of 120 millions of francs annually. For a list, see DIRECTORY.

READING-ROOMS AND CIRCULATING LIBRARIES.—There are many establishments of this kind in Paris; but the most eligible and most frequented by Frenchmen and foreigners, particularly Englishmen and Americans, is that of Messrs. Galignani and Co., No. 224, rue de Rivoli, which is conducted

on a most extensive scale. The tables are covered with all the European, Indian, and American periodicals worthy of notice. Ladies also frequent these rooms. The admission is by the day, week, or month. The *Circulating Library* is conspicuous for its excellent selection and great number of volumes. The subscription is by the week, fortnight or month.

CERCLES.—These are clubs like those of London; but few foreigners belong to them, owing to their short stay in Paris. The best are: the *French Jockey Club*, Boulevard des Capucines; the *Cercle des Arts*, 22, rue de Choiseul; *Cercle de l'Union*, 11, Boulevard de la Madeleine; *Cercle Agricole*, Quai d'Orsay, opposite the Pont de la Concorde; the *Cercle des Champs-Élysées*, 5, rue Boissy d'Anglas; the *Cercle des Chemins de Fer*, 22, rue de la Michodière; and *Cercle des Deux Mondes*, 30, rue Grammont. Chess-players frequent the Café de la Régence, 161, Rue St. Honoré. *Cercle du Derby*, 36, Rue Vivienne.

MONETARY SYSTEM.—Accounts are kept in France in francs, each of 10 decimes or 100 centimes. The modern gold coins are pieces of 100 fr., 50 fr., 20 fr., 10 fr., and 5 fr., commonly called “pièces de cent francs,” “de cinquante francs,” “de vingt francs,” (napoleons,) “de dix francs,” “de cinq francs.” The silver coins are 5 fr. (pièce de cent sous), 2 fr. (pièce de quarante sous), 1 fr. (pièce de vingt sous), $\frac{1}{2}$ fr. (pièce de dix sous), and pieces of 20 centimes. The copper coins are 2 sous, 1 sou, and 2 and 1 centime. In the monetary system of France, (1) the coins, if accurately minted, may serve also as weights. Thus, 10 fr. in copper (new coinage), 200 in standard silver, or 3100 in standard gold, weigh 1 kilogramme; the piece of 1 fr. weighs 5 grammes, and any other piece in the same proportion. The notes issued by the Bank of France are of 5, 10, 20, 25, 50, 100, 500, 1,000, and 5,000 francs, convertible into silver at the Bank, at par, except 2 sous for the bag; or, at a small charge into silver or gold, at the money-changers'. In reckoning for 25 sous they say 1 fr. 25 c.; for 30 sous, 1 fr. 50 c., etc. The gold and silver coins contain 1-10th alloy; but small silver coin only contains 0.79 of the pure metal. The value of the pound sterling, which is 25 fr. at par, is given in the following table:—

(1) Before 1795 accounts were kept in livres, of 20 sous, or 240 deniers. The louis was rated at 24 livres; the large *écu*, at 6; and the *petit écu*, at 3 livres. There were also pieces of 30 and of 15 sous, of base metal. There are mints at Bordeaux, Lille, Lyons, Marseilles, Rouen, and Strasbourg, all under the authority of the “Commission des Monnaies.”

BRITISH CURRENCY REDUCED INTO FRANCS.

£	25fr. 95c.	25fr.	25fr. 5c.	25fr. 10c.	25fr. 15c.	25fr. 20c.	25fr. 25c.	25fr. 30c.	25fr. 35c.	25fr. 40c.
1000	25,950	25,000	25,050	25,100	25,150	25,200	25,250	25,300	25,350	25,400
500	12,475	12,500	12,525	12,550	12,575	12,600	12,625	12,650	12,675	12,700
200	4,980	5,000	5,010	5,020	5,030	5,040	5,050	5,060	5,070	5,080
100	2,495	2,500	2,505	2,510	2,515	2,520	2,525	2,530	2,535	2,540
50	1,247 50	1,250	1,252 50	1,255	1,257 50	1,260	1,262 50	1,265	1,267 50	1,270
40	998	1,000	1,002	1,004	1,006	1,008	1,010	1,012	1,014	1,016
30	748 50	750	751 50	753	754 50	756	757 50	759	760 50	762
20	499	500	501	502	503	504	505	506	507	508
10	249 50	250	250 50	251	251 50	252	252 50	253	253 50	254
9	224 55	225	225 45	225 90	226 35	226 80	227 25	227 70	228 15	228 60
8	199 60	200	200 40	200 80	201 20	201 60	202	202 40	202 80	203 20
7	174 65	175	175 35	176 70	176 5	176 40	176 75	177 10	177 45	177 80
5	124 75	125	125 25	125 50	125 75	126	126 25	126 50	126 75	127
4	99 80	100	100 20	100 40	100 60	100 80	101	101 20	101 40	101 60
2	49 98	50	50 10	50 20	50 30	50 40	50 50	50 60	50 70	50 80
1	24 95	25	25 5	25 10	25 15	25 20	25 25	25 30	25 35	25 40
shl.	12 47	12 50	12 52	12 55	12 57	12 60	12 62	12 65	12 67	12 70
10	11 23	11 25	11 27	11 29	11 31	11 34	11 36	11 39	11 40	11 43
9	9 98	10	10 2	10 4	10 6	10 8	10 10	10 12	10 14	10 16
8	8 73	8 75	8 76	8 78	8 80	8 82	8 83	8 85	8 87	8 89
7	7 48	7 50	7 51	7 53	7 54	7 56	7 57	7 59	7 60	7 62
6	6 23	6 25	6 26	6 27	6 28	6 30	6 31	6 32	6 33	6 35
5	4 99	5	5 1	5 2	5 3	5 4	5 5	5 6	5 7	5 8
4	3 74	3 75	3 76	3 76	3 77	3 78	3 79	3 80	3 80	3 8
3	2 49	2 50	2 50	2 51	2 51	2 52	2 52	2 53	2 53	2 54
2	1 25	1 25	1 25	1 25	1 25	1 26	1 26	1 26	1 26	1 27

WEIGHTS, MEASURES, &c.—Before the first Revolution the *poids de marc* was the standard weight in France. The *boisseau* was the corn-measure, the *pinte* the measure for liquids, the *pied*, or foot, the unit of length, from which were derived the *lieue*, or league, and the *toise*, or fathom. Since 1795 the *metrical* or *decimal* system has been introduced, and confirmed by a special law, which came into operation on the 1st of January, 1840; but although parties using the old weights and measures are now liable to prosecution, they are still pertinaciously adhered to in several parts of the country.—The ten-millionth part of the spherical distance of the Pole from the Equator is called a *mètre*, and adopted as the unit of length (1); its square and cube are taken as standards of surface, capacity, and solidity, and the weight of a cube of distilled water, at the temperature of 4° centigrade (39.2° Fahr.), having its side equal to the hundredth part of a *mètre*, is the unit of weight. (2)

The following tables will be found useful in converting the old or new French weights and measures into English ones, and *vice versa*.

SYSTEMATIC NAMES.	FRENCH VALUE.	ENGLISH VALUE.
<i>Measures of length.</i>		
Myriamètre. . .	10,000 mètres.	6.2138 miles.
Kilomètre. . .	1,000 mètres.	1093.633 yards. 5-8ths of a mile.
Décamètre. . .	10 mètres.	10.93633 yards.
Mètre.	Fundamental unit of weights and measures.	1.093633 yard, or 39,371 inches.
Décimètre. . .	1-10th of a mètre.	3.937079 inches.
Centimètre . . .	1-100th of a mètre.	0.393708 —
Millimètre. . .	1-1000th of a mètre.	0.03937 —

(1) The length of the quadrant of the terrestrial meridian was ascertained by Delambre and Mechain, by measuring an arc of the meridian between the parallels of Dunkirk and Barcelona. The metrical system is now legal in England also.

(2) There was also a mixed system between the new and old, called the *système usuel*, having the *mètre* as the standard, but with binary divisions. As this has also been abolished by law, we need only mention that the *toise usuelle* (of 2 mètres) equalled 6¼ feet English, and the *aune* 3 feet 11¼ inches English, with their several subdivisions into *inches* and *lines*. The *boisseau usuel* was ¼ hectolitre, or 0.35474 bushel English. The *litron* was 2 1-19 English pints. Apothecaries used to compound by the *système usuel*, and diamonds were weighed by carats, each of 2.01 décigrammes, or 3 1-10 grains, English. The old pound weight of France, still spoken of, but now never used, was 1 lb. 1 oz. 10 dr. English and the *quintal métrique*, now in use, is 1 cwt. 3 qrs. 24 lb. 8 oz.

SYSTEMATIC NAMES.	FRENCH VALUE.	ENGLISH VALUE.
<i>Superficial Measures.</i>		
Hectare	10,000 square mètres. . .	2.471143 acres.
Are.	100 — . . .	0.098845 rood.
Centiare.	1 — . . .	1.196033 sq yd (1)

Measures of Capacity.

Kilolitre.	1 cubic mètre, or 1000 cubic décimètres.	220.09668 gal.
Hectolitre.	100 cubic décimètres. . .	22.00967 gallons.
Décalitre	10 cubic décimètres. . . .	2.20097 —
Litre.	1 cubic décimètre.	0.220097 gallon, or 1.760773 pint.
Décilitre.	1-10th cubic décimètre. . .	0.17608 pint. . .

Measures of Solidity.

Stère	1 cubic mètre	35.31658 c. feet.
Décistère.	1-10th cubic mètre	3.53166 c. feet.

Weights.

Millier.	1000 kil., or 1 French ton.	19.7 cwt.
Quintal	100 kilogrammes	1.97 cwt.
Kilogramme. . . .	1,000 grammes; weight of 1 cubic décimètre of water.	2.6793 lb. troy or 2.2046 lb. avoirdupois.
Hectogramme . . .	100 grammes	3.2 ounces troy.
Décagramme. . . .	10 grammes.	6.43 penny-weights troy.
Gramme.	Weight of 1 cubic centimètre of water.	15.433 gr. troy.
Déigramme.	1-10th of gramme.	1.5433 gr. troy.
Centigramme. . . .	1-100th of gramme. . . .	0.15433 gr. troy.
Milligramme. . . .	1-1,000th of gramme. . .	0.01544 gr. troy.

It may assist the memory to observe that the terms for multiplying are Greek, and those for dividing, Latin.

VALUE OF OLD FRENCH WEIGHTS AND MEASURES.

- 4 *lires* : 2 marcs; 16 oz.; 128 gros; 9216 grains; 0.4895 kilog.; 7555 gr. English.
- 1 *muil* : 12 setlers; 144 boisseaux; 18.72 hectolitres; 53.124 English bushels.
- 4 *muil* : 144 quarts; 288 pintes; 268.128 litres; 70.8192 English gallons.
- 4 *foot* : 12 inches; 144 lines; 1728 points; 0.32484 mètres; 12.7893 inches English;
- 1 *aune de Paris* : 1.1888 mètre; 46.85 Eng. inches.
- 4 *toiss* : 6 French feet; 1.949 mètre; 6.395 Eng. feet.
- 4 *lieus* : 2 miles Fr.; 2000 toises; 2 miles, 1 furlong, 28 pol. Eng-

(1) The square yard is 0.836097 of a square mètre.

GENERAL INFORMATION.

ENGLISH TROY WEIGHT IN GRAMMES.

Grain (1-24th of pennyweight)	.	.	0.065	gramme.
Pennyweight (1-20th of ounce).	.	.	1.555	—
Ounce (1-12th of pound troy).	.	.	31.103	grammes.
Imperial pound troy.	.	.	0.373238	kilogramme.

FRENCH FEET INTO ENGLISH FEET AND INCHES. (1)

Fr. Inch.	Eng. Inch.	Fr. Feet.	English Feet. Inch.	Fr. Feet.	English Feet. Inches.	Fr. Feet.	English Feet. Inches.
1	1.07	1	1 0.79	10	10 7.89	100	106 6.91
2	2.13	2	2 1.58	20	21 3.78	200	213 1.84
3	3.20	3	3 2.37	30	31 11.68	300	319 8.76
4	4.26	4	4 3.16	40	42 7.57	400	426 3.68
5	5.33	5	5 3.95	50	53 3.46	500	532 10.59
6	6.40	6	6 4.74	60	63 11.35	700	746 0.42
7	7.46	7	7 5.52	70	74 7.24	900	959 2.27
9	9.59	8	8 6.31	80	85 3.14	1,000	1,065 9.19
11	11.72	9	9 7.10	90	95 11.03	2,000	2,131 6.36

FRENCH MÈTRES INTO ENGLISH FEET AND INCHES.

Mèt. F. Inch.	Mèt. F. Inch.	Mèt. F. Inch.	Mèt. Feet. Inch.
0.01 0 0.394	0.75 2 4.532	10 32 9.708	500 1640 5 395
0.05 0 1.970	1 3 3.371	20 65 7.416	1000 ¹ 3280 10.790
0.10 0 3.937	2 6 6.741	30 98 5.124	1609.31 5280 1 mile.
0.20 0 7.874	3 9 10.112	40 131 2.832	4000 ² 13123 7.160
0.25 0 9.844	4 13 1.483	50 164 0.539	5000 16404 5.950
0.50 1 6.688	5 16 4.854	100 328 1.079	10000 ³ 32808 11.900

(¹) One kilomètre. (²) One league. (³) One myriamètre.

FRENCH KILOMÈTRES AND MYRIAMÈTRES INTO ENGLISH MILES, &c.

Kilom.	English Miles.	Furlongs.	Yds.	Kilom.	English Miles.	Furlongs.	Yds.
1	0	4	213	8	4	7	164
2	1	1	206	9	5	4	157
3	1	6	199	1 myria, 6		1	156
4	2	3	192	2 —	12	3	92
5	3	0	185	3 —	18	5	10
6	3	5	178	4 —	24	6	166
7	4	3	171	5 —	31	0	90

FRENCH LIEUES DE POSTE INTO ENGLISH MILES AND YARDS.

L. Mls.	Yds.	L. Mls.	Yds.	L. Mls.	Yds.	L. Mls.	Yds.
1 2 743.061	6 14 938.366	20 48 781.221	70 169 974.273				
2 4 1486.122	7 16 1681.427	30 72 1171.832	80 193 1264.886				
3 7 469.183	8 19 664.488	40 96 1562.443	90 217 1755.498				
4 9 1212.244	9 21 1407.549	50 121 193.053	100 242 286.107				
5 12 195.305	10 24 390.610	60 145 583.664	200 484 772.214				

(1) To reduce French toises into English feet and inches, reduce the toises into French feet at 6 feet per toise, and then apply the above table. An aune de Paris is 3.658 French feet, 3 feet 10.59 inches English, and 1.188 French mètres. A mètre is 3.0784 French feet.

In the following six tables the tens, hundreds, &c., are found by carrying the decimal point one place further to the right for the tens, two for the hundreds, &c. The intermediate numbers are found by addition. Thus 356 hectolitres will be found to amount to 979.4296 bushels.

FRENCH KILOGRAMMES INTO ENGLISH POUNDS (*Avoirdupois*).

Kilog.	Eng. pds.	Kilog.	Eng. pds.	Kilog.	Eng. pds.	Kilog.	Eng. pds.
1	2.2046	4	8.8184	7	15.4322	10	22.0464
2	4.4092	5	11.0230	8	17.6368	100	220.4642
3	6.6138	6	13.2276	9	19.8414	1,000	2204.6428

FRENCH POUNDS INTO ENGLISH POUNDS (*Avoirdupois*).

Pounds.	Pounds.	Pounds.	Pounds.
Fr.	Eng.	Fr.	Eng.
1	1.0792	4	4.3167
2	2.1583	5	5.3958
3	3.2375	6	6.4750
		7	7.5541
		8	8.6333
		9	9.7125
		10	10.7716
		100	107.7164
		1,000	1077.1644

FRENCH LITRES INTO ENGLISH GALLONS.

Lit.	Gall.	Lit.	Gall.	Lit.	Gall.	Lit.	Gall.
1	0.2201	4	0.8804	7	1.5407	10	2.2010
2	0.4402	5	1.1005	8	1.7608	100	22.0097
3	0.6603	6	1.3206	9	1.9809	1,000	220.0967

FRENCH HECTOLITRES INTO ENGLISH BUSHELS.

Hect.	Bush.	Hect.	Bush.	Hect.	Bush.	Hect.	Bush.
1	2.7512	4	11.0048	7	19.2584	10	27.5120
2	5.5024	5	13.7560	8	22.0097	100	275.1208
3	8.2536	6	16.5072	9	24.7609	1,000	2751.2085

FRENCH ARPENS INTO ENGLISH ACRES.

Arp.	Acres.	Arp.	Acres.	Arp.	Acres.	Arp.	Acres.
1	1.0430	4	4.1721	7	7.3012	10	10.4303
2	2.0861	5	5.2151	8	8.3442	100	104.3026
3	3.1291	6	6.2581	9	9.3872	1,000	1043.0262

FRENCH HECTARES INTO ENGLISH ACRES.

Hect.	Acres.	Hect.	Acres.	Hect.	Acres.	Hect.	Acres.
1	2.4711	4	9.8846	7	17.2980	10	24.7114
2	4.9422	5	12.3557	8	19.7691	100	247.1143
3	7.4134	6	14.8268	9	22.2403	1,000	2471.1430

In the French and English barometrical scales,

704 millimètres equal 26 Fr. inches or 27.7 Eng. in. nearly.

731	—	27	—	28.8	—
756	—	28	—	29.8	—
779	—	29	—	30.7	—

In the thermometrical scales, the freezing point, marked 32° in Fahrenheit's scale, is marked 0° in the Centigrade, or French

scale, and in Réaumur's. The boiling point, which is 212° in Fahrenheit's, is 100° in the Centigrade, and 80° in Réaumur's scale. The range between Fahrenheit's freezing and boiling points being therefore 180° , it follows that 5° Centigrade $= 9^{\circ}$ Fahrenheit $= 4^{\circ}$ Réaumur.

A number of Centigrade or Réaumur's degrees having by this rule been changed into Fahrenheit's, 32° must be added to the result for all temperatures above freezing point; the result must be subtracted from 32° , for those below.

CENTIGRADE AND RÉAUMUR'S THERMOMETRIC SCALES TURNED INTO FAHRENHEIT'S.

C.	R.	F.	C.	R.	F.	C.	R.	F.	C.	R.	F.
100	80.0	212.0	69	55.2	156.2	38	30.4	100.4	7	5.6	44.6
99	79.2	210.2	68	54.4	154.4	37	29.6	98.6	6	4.8	42.8
98	78.4	208.4	67	53.6	152.6	36	28.8	96.8	5	4.0	41.0
97	77.6	206.6	66	52.8	150.8	35	28.0	95.0	4	3.2	39.2
96	76.8	204.8	65	52.0	149.0	34	27.2	93.2	3	2.4	37.4
95	76.0	203.0	64	51.2	147.2	33	26.4	91.4	2	1.6	35.6
94	75.2	201.2	63	50.4	145.4	32	25.6	89.6	1	0.8	33.8
93	74.4	199.4	62	49.6	143.6	31	24.8	87.8	0	0.0	32.0
92	73.6	197.6	61	48.8	141.8	30	24.0	86.0	— 1	— 0.8	30.2
91	72.8	195.8	60	48.0	140.0	29	23.2	84.2	— 2	— 1.6	28.4
90	72.0	194.0	59	47.2	138.2	28	22.4	82.4	— 3	— 2.4	26.6
89	71.2	192.2	58	46.4	136.4	27	21.6	80.6	— 4	— 3.2	24.8
88	70.4	190.4	57	45.6	134.6	26	20.8	78.8	— 5	— 4.0	23.0
87	69.6	188.6	56	44.8	132.8	25	20.0	77.0	— 6	— 4.8	21.2
86	68.8	186.8	55	44.0	131.0	24	19.2	75.2	— 7	— 5.6	19.4
85	68.0	185.0	54	43.2	129.2	23	18.4	73.4	— 8	— 6.4	17.6
84	67.2	183.2	53	42.4	127.4	22	17.6	71.6	— 9	— 7.2	15.8
83	66.4	181.4	52	41.6	125.6	21	16.8	69.8	— 10	— 8.0	14.0
82	65.6	179.6	51	40.8	123.8	20	16.0	68.0	— 11	— 8.8	12.2
81	64.8	177.8	50	40.0	122.0	19	15.2	66.2	— 12	— 9.6	10.4
80	64.0	176.0	49	39.2	120.2	18	14.4	64.4	— 13	— 10.4	8.6
79	63.2	174.2	48	38.4	118.4	17	13.6	62.6	— 14	— 11.2	6.8
78	62.4	172.4	47	37.6	116.6	16	12.8	60.8	— 15	— 12.0	5.0
77	61.6	170.6	46	36.8	114.8	15	12.0	59.0	— 16	— 12.8	3.2
76	60.8	168.8	45	36.0	113.0	14	11.2	57.2	— 17	— 13.6	1.4
75	60.0	167.0	44	35.2	111.2	13	10.4	55.4	— 18	— 14.4	0.4
74	59.2	165.2	43	34.4	109.4	12	9.6	53.6	— 19	— 15.2	— 2.2
73	58.4	163.4	42	33.6	107.6	11	8.8	51.8	— 20	— 16.0	— 4.0
72	57.6	161.6	41	32.8	105.8	10	8.0	50.0	— 21	— 16.8	— 5.8
71	56.8	159.8	40	32.0	104.0	9	7.2	48.2	— 22	— 17.6	— 7.6
70	56.0	158.0	39	31.2	102.2	8	6.4	46.4	— 23	— 18.4	— 9.4

DUTIES ON ARTICLES IMPORTED INTO ENGLAND.—

*Regulations as to Passengers' Luggage :—*As soon as all the luggage is landed, passengers are called in according to the list forwarded by the captain. Passengers must see that their names are properly inserted in the list. A passenger

having only a small carpet bag is allowed to take it on shore after examination by the officers who come on board. All merchandize brought with luggage is liable to seizure unless duly reported as such by the captain of the vessel.—*Caution*: If any person, on being questioned by an officer, whether he or she has any foreign goods upon his or her person, or in his or her possession, deny the same, and any be discovered, such shall be forfeited, and such person forfeit treble the value of such goods. False declarations subject parties to a fine of £100. Under the present free trade, scarcely anything that is likely to form part of a tourist's luggage is liable to duty. All information on the subject is contained in the official lists published under various forms.

DUTIES ON ARTICLES IMPORTED FROM ENGLAND OR THE UNITED STATES INTO FRANCE.—Extracted from the new official tariff:

Plate and jewellery for the use of travellers, free, if not, exceeding the weight of 5 hectogrammes. Parties going to reside in France, and wishing to take their furniture, linen, plate, &c., must apply to the Director-General, at Paris, sending a statement of the articles, and, if admitted, generally pay 10 per cent. on the value. Numerous other articles, lately absolutely prohibited, even when a part of passengers' luggage, are now admitted, and are charged with a duty of 30 to 33 per cent. The same favour is extended to portions, or whole pieces which have not or have scarcely been made up. In those cases, the condition and supposed intentions of such passengers as may have brought them are taken into consideration. According to the Customs' regulations, every thing that is new, or not used, either made or not made up, must be declared before the examination of the luggage, under penalties of seizure and fine. But the officers generally tax those things not duly declared, or give them back for re-exportation.

The regulations as to passengers' luggage are much the same as on landing in England.

CHAPTER I.

PHYSICAL STATISTICS.

GEOGRAPHICAL SITUATION.—The Observatory of Paris is situated in 48° 50' 49" north lat., and 2° 20' 15" east long. from Greenwich; height above the level of the sea, 199 feet

The longest day is 16 hrs. 7 min., and the shortest 8 hrs. 10 min. Its distance from the following capitals is :—

From.	Hours.	Miles.	From.	Hours.	Miles.
Amsterdam. . . .	16	298	Madrid.	72	775
Berlin.	32	593	Milan.	47	518
Brussels.	6	189	Munich	36	460
Constantinople. . .	288	1574	Naples.	108	1148
Dresden.	84	630	Rome.	96	925
Frankfort.	18	339	Stockholm	96	1141
Geneva.	28	315	St. Petersburg. .	107	1425
Hamburg.	31	535	Turin.	82	438
Lisbon.	84	1104	Venice.	54	593
London	11	254	Vienna	60	678

The circumference of Paris which, since the 1st of January, 1860, extends to the fortifications, is 33,678 mètres, (of which 9,405 are on the left bank) or 21 miles; its area is 78,020,000 square mètres, or 19,271 acres. It measures 8,900 mètres, or 9,700 yards, from North to South, and 11,300 mètres, or 12,317 yards, from East to West. (1)

CLIMATE.—The maximum average heat is 34° Centigrade; in 1802 it rose to 37°. The average maximum of cold is 9° below zero; in 1795 it fell to 22°, and in 1871 to 23°. The mean temperature is 13¼° above zero. The greatest height of the barometer is 28½ inches, the least 27 ¼ inches, and the mean 28 inches. The average quantity of rain per annum is 20¼ cubic inches per square inch. The prevailing winds are S.W. and N.E. The climate is variable, but not unfavourable to health; snow does not lie long, and fogs are not frequent.

GEOLOGICAL CONSTITUTION.—The city lies in a vast plain, 60 mètres above the level of the sea, and watered by the Seine. The *Paris basin*, which has the great chalk formation for its lowest stratum exposed by natural denudations, comprises the following geological beds in an ascending order :—plastic clay; marine limestone (*calcaire grossier*, building-stone); siliceous limestone (fresh-water); gypseous strata alternating with marls, full of fossil remains and freshwater shells; sands; mill-stone beds; and gravel. Two of the strata of the general series are famous in commerce—one for furnishing the stone of which Paris is built, the other for the fine gypsum, from which the *Plaster of Paris* is made. (2) This plain, though not barren, is not remarkable for an exuberant fertility; the manure, however, furnished by the capital supplies any natural

(1) The surface of the whole department of the Seine comprises 47,000 heclares.

(2) See Cuvier, and G. Cuvier and Brongniart.

deficiency of the soil, and the lighterspecies of grain, vegetable, fruit trees, and vines, flourish here in perfection.

RIVERS.—The Seine, which traverses the capital from S.E. to N.W., rises in the forest of Chauceaux, 2 leagues from St. Seine, in the department of the Côte-d'Or. It receives, besides smaller streams, the waters of the Yonne, the Aube, and the Marne, before it enters Paris; and beyond it after collecting the tributary streams of the Oise, the Eure, and other smaller rivers, falls into the ocean between Havre and Honfleur. The direct distance from its source to its mouth is 70 leagues. In the interior of Paris its length is about 2 leagues. Its breadth at the Pont d'Austerlitz is about 166 mètres, at the Pont Neuf 263 mètres, and at the Pont d'Iéna 136 mètres. The mean velocity of the water is 20 inches per second. In summer the Seine is very low, and often fordable; during the winter it rises high, and flows with much impetuosity. When the river rises more than 6 mètres above its bed, parts of the town and adjacent country are liable to be inundated.

The Seine communicates with the Loire by the canals of Briare and Orleans; with the Saône by the canal de Bourgogne; and with the Somme and the Scheldt by the canal of St. Quentin. Modern improvements in ship-building now enable sea-going steamers to reach the ports of the Seine at Paris. The navigation is impeded when the waters are unusually low or high, or when the thermometer falls to 10° below zero Centigrade, at which temperature the river freezes. In its course through Paris the Seine now forms two islands. The *Ile St. Louis*, about 1,800 feet long, has been built on since the time of Louis XIII. The other, the original seat of Paris, is still called the *Ile de la Cité*; it formerly terminated at the rue de Harlay, but was enlarged under Henry IV., by annexing two small islands to it.

The little stream of the *Bièvre*, or the *Gobelins*, as it is sometimes called, rises between Bourriers and Guyencourt, near Versailles, and, after a course of about 8 leagues, falls into the Seine above the *Jardin des Plantes*; it is not navigable, nor is its water wholesome to drink. Several mills are worked by it, and it is excellent for dyeing and tanning; it also serves as a city drain, and has its bed lined with masonry.

CANALS.—The canals on the north of Paris are all branches of the same undertaking for bringing the waters of the river Ourcq to the capital. Projected in 1799, the works were not completed until 1830. They convey water to a spacious basin for the supply of the inhabitants, as also for a navigable canal from the Seine at St. Denis to the basin, and from the basin to the Seine at the Arsenal. The branches of these works go

by the names of the *Canal de l'Ourcq*, *Bassin de la Villette*, *Canal St. Martin*, *Gare de l'Arsenal*, and *Canal St. Denis*.

The *Canal de l'Ourcq* joins the Ourcq beyond Mareuil, 10 leagues from Paris, and, after collecting divers streams, falls into the *Bassin de la Villette*. It furnishes 13,500 inches, or 260,820 cubic mètres every 24 hours, for the locks on the two canals St. Denis and St. Martin, and for the supply to the public fountains, markets, and houses. The declivity is 8 feet per 1000, the fall 1 foot per minute; length 24 leagues; breadth between Mareuil and Lizy 31 feet; thence to the *Bassin de la Villette* 11 feet. It cost 25,000,000 fr.

The *Bassin de la Villette*, beyond the Boulevard of that name, begun in 1806, and finished in 1809, forms a parallelogram of 740 yards by 77, and receives the waters of the *Canal de l'Ourcq* at the northern extremity. It supplies water to the *Aqueduc de Ceinture* and the *Canal St. Martin*.

The *Canal St. Martin* is 3,467 yards by 7, and connects the basin with the *Gare de l'Arsenal*, *Place de la Bastille* and is now partly arched over. It cost 14,200,000 fr.

The *Gare de l'Arsenal*, in part formed of the moat of the Bastille, is 651 yards by 64. It can receive upwards of 80 barges, leaving the middle clear for a passage.

The *Canal St. Denis* begins near St. Denis, where the small river Rouillon empties itself into the Seine, and terminates at the *Canal de l'Ourcq*, 900 yards beyond the *Bassin de la Villette*. Its length is 7,333 yards. It cost 8,000,000 frs.

AQUEDUCTS.—*Aqueduc d'Arcueil*. The Romans erected an aqueduct over a valley, south of Paris, for the conveyance of water to the *Palais des Thermes*, from Rongis, at 4 leagues distance. Part of this ancient construction, consisting of two arches substantially built, still exists, near the modern aqueduct at Arcueil, which was built after the designs of Desbrosses, and finished in 1624. This magnificent aqueduct extends across the valley of Arcueil upon 25 arches, 72 feet in height. Its total length, from Arcueil to the reservoir near the Observatory, is 18,200 yards. The river generally flows through two of the central arches. It supplies 36,000 hogsheads daily, distributed to 16 fountains, besides those of the Luxembourg, Garden of Plants, and several hospitals. To see the interior apply to the keeper at Arcueil.

The *Aqueduc de Ceinture* extends from the western angle of the *Bassin de la Villette* as far as Monceaux, bounding Paris on the north. Its length is 10,300 yards. The first of its 5 branches supplies the Boulevard St. Martin, the *Place Royale*, and the *Marché des Innocents*; the 2d, the faubourgs Mont-

martre and Poissonnière, with the Palais Royal; the 3d, the Chaussée d'Antin; the 4th, the Champs Elysées, Tuileries, Place de la Concorde, Invalides, and Ecole Militaire.

Aqueduc de Belleville.—This aqueduct was built under Philip Augustus. The first reservoir is situated upon the most elevated point of Belleville. At the Barrière de Menilmontant is another reservoir, whence the water is distributed to the adjoining parts of Paris. It supplies 432 hogshheads.

Aqueduc de St. Gervais or de Romainville.—It conducts water into a reservoir in the village of Pré St. Gervais, whence it is conveyed to Paris by pipes. It existed in the time of St. Louis. Supply, 648 hogshheads daily.

ARTESIAN WELLS.—Of these there are two, viz., that of Grenelle (see p. 264) and that of Passy (see p. 163). Three more are now being bored at Ménilmontant, La Chapelle, and at the top of the Butte aux Cailles, near the Gobelins.

FOUNTAINS.—The necessity of constructing numerous fountains in Paris, is owing to the rocky soil on which it is built, which renders springs extremely rare. (1) The purchase of water is an ordinary article of domestic expense, and the city has new fountains or pipes opened almost every day. There are at present 35 monumental and 88 plain fountains, besides 2,053 *bornes-fontaines*, or water-plugs, which are turned on daily, for 3 hours, to purify the streets. Moreover, the City distributes water to 393 state or municipal es-

(1) In the 15th century there were only 12 public fountains, and under Francis I. not more than 16, supplying only 1 inch of water, though the population amounted to 300,000 inhabitants. Under Louis XV., when the population was 600,000, the pumps at the Pont Neuf and the Pont Notre Dame (now demolished) were the principal sources of supply, and furnished from 60 to 100 inches daily. The *Pompe à feu* at Chaillot, and that at Gros Caillou afterwards supplied 320 additional inches. The water that will pass through an inch conduit (*un ponce de fontainier*) in 24 hours, is 19 cubic mètres, or 19,000 litres. At present Paris annually receives 80,000,000 cubic metres of water, the Seine supplying 27,000,000, the Ourcq 40,000,000, the Dhuis 7,000,000, the Marne 3,524,054 to the lake of the Bois de Vincennes, the Artesian well of Passy 684,664 to those of the Park of Boulogne, Arcueil and the Artesian well of Grenelle, the rest, besides 190,000 from the *Sources du Nord*, which are springs on the northern side of the Paris basin. The length of the main pipes distributing this quantity is 70,000 metres; of the secondary pipes, 1,380,000 metres. Another large supply will shortly be obtained from the Vanne (department of the Aube), the waters of which will be brought to Paris at a cost of 72 millions of francs, the City, however, paying only a fixed yearly rent.

tablissements, and to 7368 private individuals. The total length of water-pipes laid down is 312,700 metres, or 195 miles.

RESERVOIRS.—There are 17 great reservoirs in Paris, the largest being at: 9, rue Racine; 111, rue Vaugirard; 16, rue de la Vieille Estrapade; in rue Cassini, near the Observatory; adjoining the Strasbourg railway-station, and at Montceaux, Montmartre, Belleville, and Passy (1).

BRIDGES.—There are 25 bridges over the Seine, of which 2 are suspension bridges, 4 of iron and stone, 1 of wood, and the rest of stone. For descriptions of them see the Walks.

QUAYS.—The banks of the Seine are skirted with spacious quays, forming two lines of road. The most ancient, the *Quai des Augustins*, dates from 1312, and the *Quai de la Mégisserie*, from 1369. Under Louis XIII. and XIV. some progress was made in the construction of quays in the *Ile de la Cité*, and *Ile St. Louis*. Napoleon I. extended and improved them considerably. The banks of the Seine now display about 11 miles of quays unequalled by any city in Europe. The longest are the *Quai d'Orsay*, 3,123 metres, and the *Quai de Valmy*, 3,171 metres. *Abreuvoirs*, or watering-places for horses, are visible in many parts.

PORTS OR WHARFS.—The principal are the *Port de la Rapée*, for wine and fire-wood; *aux Tuiles*, for tiles, bricks, slates, &c.; *St. Nicolas*, for merchandise from Rouen; *d'Orsay*, for wine, stone, &c.; *des Invalides* and *Austerlitz*, for fire-wood.—The wood is brought down the river either in floats or barges; the latter bring the best. Charcoal is sold on board boats that lie off the *Pont des Arts*, *Ile de la Cité*, *Ile St. Louis*, and along the *Canal de l'Ourcq*. (2)

STREETS AND HOUSES, &c.—There is in Paris a total of 2,922 public or private lines of communication. The number of houses is 68,000 and of shops 150,000. The total length of foot-pavement, or *trottoirs*, is at present 1,300

(1) The City receives 5 fr. annually for the daily supply of each hectolitre of water from the *Canal de l'Ourcq*, and 10 fr. for that supplied from the Seine, Arcueil, and the Artesian well of Grenelle. The total sums received for this item amounted in 1869 to 5,552,800 fr. The quantity of water used daily is 350,000,000 litres. Seine water is the best.

(2) From the departments above Paris, about 12,000 boats arrive annually with fruit, hay, corn, flour, tiles, bricks, wine, flax, paving-stones, &c.; besides about 5,000 floats of timber, fire-wood, and charcoal. Havre and Rouen send yearly about 600 boats with glass, cider, wine, brandy, salt, foreign corn, &c.

kilomètres, or 812 miles. (1) The proprietors of houses are bound to scrape, paint, or white-wash the fronts of their houses once at least every ten years. No rubbish is allowed to be thrown into the streets except at night or early in the morning; and every proprietor is bound to sweep his half of the road, in front of his walls, every morning, and in the summer to water it.

The stone used for paving the streets and squares is a compact sandstone, found on the outskirts of the *Paris Basin*. The footways are partly made with the lavas and basalts of Volvic, in Auvergne, and partly with a mixture of asphaltum and gravel, which, being poured in a hot fluid state on a level plastered surface, hardens immediately. Another plan is to spread it in powder, and ram it down, while at a temperature of 212 deg. Fahr. The cost of lava flagging is about 13 fr. per square mètre; that of bitumen flagging is 8 fr.

It was not till 1728 that the useful plan was adopted of placing the names of streets in a conspicuous situation; and the names then given to them remained unchanged till 1789. At present the quarter and number of the *arrondissement* are marked on the same lava slab which bears the name of the street in white letters on a blue ground. Great regularity is observed in the numbering of houses. In the streets parallel to the Seine the numbers follow the course of the river; in those perpendicular to it or nearly so, the lowest number begins at the ex-

(1) Streets were first paved under Philip Augustus. The following table shows their number and surface paved since 1280 :

Years.	No.	Length.	Surface.	Cost.
1280	310	35,000 met.	178,000 sq. met.	1 fr. per sq. m.
1638	510	100,000	848,000	4
1700	635	270,000	1,672,000	5
1800	997	350,000	2,500,000	7
1820	1,400	380,000	2,755,000	8
1868	2,663	900,000	8,947,679	10

The length between the Arc de l'Etoile and the Place du Trône is 8,000 metres along the Boulevards. The sweeping the streets of Paris costs the City 1,500,000 fr. a-year; the contractors clear 500,000 fr. by the sale of the rubbish, which, after having rotted in pits, is sold at the rate of 3 and 5 fr. per cubic mètre, and produces about 3,500,000 fr. ! The number of scavengers is 6,000, divided into four legions, they are paid from 20 to 38 centimes per hour. They require yearly 70,000 brooms. The cost to the City for paving and sweeping the streets is about 9,820,000 fr. per annum; foot-pavements, 335,000 fr.; numbering houses and names of streets, 80,000 fr. The thoroughfares opened during the last 45 years, form a length of 136 kilomètres. The number of houses pulled down in 1868 was 1,764; the new ones built during the same period amount to 3,685.

tremity nearest the Seine. In either case the even numbers are to the right, and the odd ones to the left of the visitor following the course of the river, or turning away from it.

Before Louis XVI., Paris was lighted during only nine months of the year, and then only in the absence of moonlight. That monarch decreed its continuance during the whole year. Before gas was introduced the city was lighted by lamps suspended from ropes hung across the streets. (1)

PRIVATE EDIFICES.—The vast improvements which have been in progress for the last ten years have considerably reduced the number of old historical buildings for which Paris was so remarkable. The oldest parts of Paris, in the immediate neighbourhood of Notre Dame, and on the banks of the Seine facing the Ile de la Cité, still contain many houses that belonged to the *bourgeoisie* of the 13th and 14th centuries. The most remarkable of the royal and noble mansions of the middle ages are the *Hôtels de Sens*, and *de Chûny*. The *Hôtels de Lamoignon*, *de Sully*, and *de Carnavalet*, may be quoted as fine specimens of the Italian taste which prevailed under Henry IV. Under Louis XIV., the magnificence of the court, and the increased extravagance of the nobility, led to the erection of many of the finest amongst the old hotels of the faubourg St. Germain. The other residences of that quarter date from Louis XV., or the early years of his unfortunate successor. A check was given to all progress in architecture by the revolution of 1789, till the accession of Napoleon I., who contributed by his example to the revival of the taste for elegant mansions. But the principal improvements in building have been effected since 1830; and in most of the edifices of this period the connoisseur will meet with some tasteful application of the Italian or Gothic styles. The new streets abound with instances of the kind.

(1) The lighting of Paris, in its present extent, is effected by 32,000 gas-burners, at a cost of 3,100,000 fr. The length of all the gas-pipes is 1,037 kilometres. Oil-lamps are confined to the outskirts. During 6 months, all the lamps are lighted, and during the other 6 months, a certain number for part of the night. The gas is provided by a company chartered for 50 years, commencing from 1856, which furnishes 118,000,000 cubic metres of gas per ann. at the rate of 15 c. per cubic metre to the City and Government, and of 30 c. to private persons. The number of gas-burners in private establishments is 358,000. No gas-works (of which there are 10) are allowed in Paris, except in the outskirts. The Company pays 200,000 fr. a-year to the City for the space occupied by the pipes. In 1906, all the pipes and accessories will revert to the City on payment of a sum of 2,000,000 fr. The number of lamp-lighters is 448.

PALACES. (1)—The kings of France changed the place of their central residence at almost each of the grand distinctive epochs of the national history. On the cessation of the Roman sway in Gaul, the *Palais des Thermes* was in all probability the residence of the chief magistrate of the country; and about the end of the 10th century the *Palais de Justice* became the seat of royalty. Of the former a Hall of Baths alone exists; but the *Sainte Chapelle* may give an idea of the splendour that prevailed in the construction of the second. From the time of St. Louis, *Vincennes*, the *Bastille*, and the *Old Louvre* became successively the residences of the sovereign. The two latter have entirely disappeared; the first, though greatly mutilated, still retains some of its feudal terrors as well as magnificence. The present Louvre, with its rich collections, has fortunately escaped the savage destruction to which it was doomed in May, 1871, by the Commune. Not so the Palace of the *Tuileries*, now a ruin, which will long remain a mute witness of the horrors of those disastrous days. The *Luxembourg* is the best specimen extant of the reign of Louis XIII. The *Palais Royal*, which replaced an edifice of equal date, is now in ruins; the *Palais Bourbon*, where legislative assemblies had sat since the Restoration, is now provisionally abandoned. These two edifices were formerly the respective residences of the families of Orleans and Condé. The *Palais de l'Elysée* must not be omitted, as the occasional residence of those who at various times have wielded power in France, and of Royal visitors to the Court of the Tuileries. Of the country châteaux belonging to the State, such as *Versailles*, *Les Trianons*, *St. Germain*, *Compiègne*, *Fontainebleau*, those of *Meudon* and *St. Cloud* were destroyed during the siege of 1870.

CHURCHES.—Of these *St. Germain des Prés* is the most valuable relic of the *Romanesque* style of architecture now remaining in Paris. Of the *Early Pointed* style *Notre Dame* is the great type; and, both from its size and numerous historical recollections, the cathedral church takes the lead of all others. There are hardly any specimens of the early *Flamboyant* style remaining. *St. Séverin* and *St. Germain l'Auxerrois* belong to its middle period (1400—1500); *St. Gervais* and *St. Merri*, with the still remaining tower of *St. Jacques de la Boucherie*, to its latter period (1500—1550). The style of the *Renaissance des Arts* has a most magnificent and perfect illustration in *St. Eustache*, and a curious one in *St. Etienne du Mont*. Of the churches built in the *Italian* or *Palladian* style, the earliest

(1) For descriptions of all these edifices, see *Index*.

ls *St. Paul et St. Louis*, which is one of the most beautiful edifices of the reign of Louis XIII. The age of Louis XIV. has its ecclesiastical architecture represented by the churches and domes of the *Val de Grâce* and the *Invalides*, the latter being of its kind the *chef-d'œuvre* of that magnificent epoch. The church of *St. Sulpice* is the only large specimen of the style of sacred architecture under Louis XV. The *Panthéon*, or Church of *St. Geneviève*, exemplifies the skill of French architects under Louis XVI. This edifice by its associations points rather to the times of the first republic. The era of the first empire produced the designs for the *Madeleine*; the honour of finishing that classic pile belongs to Louis Philippe. As to the accessory decorations of churches, the splendid paintings of the dome of the *Invalides*, the pictures and altars of *Notre Dame* and *St. Etienne du Mont*, with the pictures of *Ste. Marguerite* and *St. Nicolas des Champs*, are particularly worthy of notice. The interiors of the *Madeleine* and *St. Vincent de Paule* are the best specimens of the decorative taste of the present day.

The churches of *St. Roch*, *St. Eustache*, and *Notre Dame de Lorette* are celebrated for their music, and on high festivals are much crowded. *Notre Dame*, *St. Sulpice*, and *St. Etienne du Mont*, are also much frequented. All the Catholic places of worship in Paris are open from an early hour in the morning till 5 or 6 in the evening; on Sundays and festivals, persons using chairs pay 2 sous for each.

PUBLIC BUILDINGS.—The *Hotels of the Ministers* are in general splendid residences, and contain all the offices, &c., connected with the functions of each ministerial department. The Hotel of the Minister of Finance was destroyed by the Commune on the 23d of May, 1871.

Of the *residences of the Foreign Ministers*, the largest and most sumptuous is that of the British Ambassador.

The *Hôtel de Ville*, now a heap of ruins, is provisionally replaced by the Luxembourg, where the Prefect of the department of the Seine at present resides. It is the centre of the municipal jurisdiction of the department, while the *Prefecture of Police* is the centre for all matters relating to public order, health, and security.

The *Palais de Justice* unites within its precincts the supreme civil jurisdiction of the State, the *Cour de Cassation*, the *Cour d'Appel*, the *Tribunal de Première Instance*, and the *Tribunal de Police Municipale*. The new and richly decorated buildings of the *Tribunal of Commerce* stands opposite.

The Mint, or *Hôtel des Monnaies*, is a building of elegant design; the Record-office, or *Hôtel des Archives*, and the *National Printing-office*, were once princely residences.

Most of the principal bankers are established in the vicinity of the Exchange, or *Bourse*, the most remarkable of the commercial buildings.

The edifices connected with literature and science are mostly on the southern side of the river, situated within, or grouped around, the ancient University. Such are the *Observatory*; and, in the immediate vicinity of the Pantheon, the buildings of the old University: the *Sorbonne*, and others now occupied by the *Ecole Polytechnique*, and two of the principal Lyceums. The *corps d'élite* of science and literature, united in the *Institut*, holds its meetings on the spot where the ancient *Collège des Quatre Nations* stood. Of the scholastic establishments one of the most prominent on many accounts is the *Sorbonne*. The great establishment of the *Jardin des Plantes* lies to the east of the Pantheon, in a less frequented quarter of the town, and boasts some of the completest museums of Natural History in Europe. The chief literary establishment on the northern side is the *Bibliothèque Nationale*, the richest collection of books and manuscripts, perhaps, on the Continent. These edifices, and the relics of the once powerful University of Paris, with its 30 colleges, some of which are still traceable, are all of high interest to the antiquary.

The *Arc de Triomphe de l'Étoile*, and the columns of the *Bastille* and the *Trône*, are the most prominent and interesting of those monuments which are purely ornamental.

The *Colonne Vendôme*, thrown down by the Commune, has only its pedestal left in the *Place Vendôme*.

The *Fortifications* of Paris, dating from 1841, have had too melancholy a celebrity since September, 1870, not to be an object of interest. The enceinte, consisting of 94 fronts of 355 metres, with a ditch of the average depth of 6 metres, and a breadth of from 18 to 50 metres; has 65 entrances, viz., 51 gates, 10 passages for railways, and 4 posterns. The walls average 12 metres to the crest of the parapet. Sixteen casemated detached forts, presenting 93 fronts, defend the approaches (1), and are connected by a series of strategical roads.

(1) They may be grouped as follows:—Eastern forts: *Charenton, Vincennes, Nogent, Rosny, Noisy, Romainville, d'Aubervilliers*; Northern group round St. Denis: *de l'Est, Couronne du Nord, Fort de la Briche*; Western: *Mont Valérien* (the most imposing of all, and which stands alone); Southern: *d'Issy, de Vanves, Montreuil, Bicêtre, d'Ivry*. Outworks:—North: *Lunette de Stains, Rouvray*; East: *Redoutes de la Faisanderie et de Gravelle*. The whole system of the fortifications of the capital is now undergoing a thorough revision, with a view to their adaptation to the

Within Paris, the most remarkable military edifices are the *casernes*, or barracks, most of which were erected in 1730 by Marshal Biron. The principal one, the *École Militaire*, is one of the most admired buildings of the reign of Louis XV. Of those recently built, the most remarkable are the *Caserne* behind the Hotel-de-Ville, the *Caserne du Prince Eugène*, Boulevard St. Martin, and that of the Rue de la Banque. The military hospital of the *Val de Grâce* is placed in what was once the most richly-adorned convent of Paris; and the *Hôtel des Invalides*, is a splendid and colossal pile.

The charitable buildings of Paris are, on account of their monastic origin, remarkable for their solidity and size. The *Hôtel Dieu* will soon be replaced by another edifice, already far advanced, on the northern side of the Cité; the hospital of the *Salpêtrière* is the most remarkable for its construction as well as for its extent; the *Hôpital St. Louis* is a picturesque edifice of the time of Henry IV. *Bicêtre*, though not within the walls of the town, is yet essentially an institution of Paris. These edifices are maintained, by public as well as private funds, in a manner worthy of the nation to which they belong.

PLACES.—Every open space at the junction of streets, &c., of more than usual size, is termed a *place*. Some of them are remarkable for their surrounding edifices, and a few for their size. The principal are the *Place de la Concorde*, *du Carrousel*, *du Palais Royal*, *Vendôme*, *des Victoires*, *Royale*, &c.

SQUARES.—Paris now possesses many squares laid out as gardens, in the London style, but open to the public. Chairs may be hired there for 3 or 4 sous. The most remarkable are those of *St. Jacques de la Boucherie*, the *Temple*, *Ste. Clotilde*, *Place Louvois*, *Place Montholon*, and *des Arts and Métiers*.

THE BOULEVARDS.—About 1670, Paris ceased to be a fortified city; the walls and towers were pulled down, and a road made which took the name of *Boulevard* (bulwark), and was planted with trees from the rue St. Antoine to the rue St. Martin. A triumphal arch was erected on the site of the *Porte St. Denis*, and the boulevard soon extended from the rue St. Martin to the rue St. Honoré. The northern boulevards were finished in 1704, those on the south in 1761.

The old boulevards, which, since the formation of those skirting the new additions to Paris, are called *Boulevards intérieurs*, form two grand divisions, the *Boulevard du Nord* and

requirements of modern ordnance. None of the forts, however, nor even of the outworks, were taken by the Prussians, notwithstanding a furious bombardment of 30 days. Paris was armed with upwards of 3,000 coast-guns.

the *Boulevard du Midi*. The former is 5,067 metres in length, and is subdivided into 12 parts. (See Map.) The *Boulevard du Midi* is 6,100 metres in length, and is divided into 7 parts. They are planted with four rows of trees, forming a carriage-road with a double walk on each side. The *Boulevard extérieur*, finished in 1814, and measuring 15,222 metres on the northern, and 8,159 on the southern bank, is divided into parts named after the Marshals of the Empire. The northern boulevards are now the pride of Paris. Once its *bulwark*, they have become its ornament, from their great extent, the dazzling beauty, the luxury of the shops, the restaurants, the cafés, on or near them, and the crowds of well-dressed persons who frequent them. The *Boulevard des Italiens* is the most fashionable part, and, in fine weather, is densely crowded with ladies and gentlemen seated on chairs hired for 2 or 3 sous each (1). To the northern boulevards must now be added the magnificent *Boulevard de Sébastopol*, those round the Arc de Triomphe de l'Etoile, the *Boulevard Malesherbes*, the Boulevards *Haussmann*, de *Magenta*, de *l'Alma*, de *Voltaire*, and *Richard Lenoir*. The boulevards to the south being almost deserted, offer a striking contrast to this lively picture.

PASSAGES.—These are a grand resort of all the loungers of the town. The most remarkable are: the *Passages des Panoramas*, *Jouffroy*, *Verdeau*, *Vivienne*, *Colbert*, *Choiseul*, *Delorme*, *du Saumon*, *Véro-Dodat*, *des Princes*, &c.

BAZAARS.—There are six of these of some note existing in Paris. The best are the *Bazars Montmartre* and *Jouffroy*.

MARKETS, &c.—The first market-house in Paris was situated in the Cité, near the street then called rue du Marché Palu. A market, called *Marché de l'Apport*, was afterwards held near the extremity of the rue St. Denis, till Louis VI. transferred it to a piece of ground near the cemetery des Innocents named *Champeaux*, or *Petit Champs*. Philip Augustus established two other markets near the same spot, and they took the name of *halles*. Each class of dealers and every neighbouring town had its particular *halle*. Francis I. caused all the *halles* to be rebuilt, with pillars of stone opening into dark galleries. At present there are markets in every part of the city; the most elegant being the *Halles Centrales* (see p. 200).—For the principal markets, see *Index*, under *Marché* and *Halle*. (2)

(1) The City clears about 20,000 fr. per annum from this source of revenue.

(2) A *halle* signifies a place where goods of any kind are sold wholesale; a *marché* is where commodities are purchased retail. There are at present 22 of the former, and 24 of the latter.

The dealers in the market-places amount to nearly 9,000. (1)

BATHS, &c.—These were very common in the time of the Romans, as well as in the middle ages, when they were called *étuves*; their proprietors, the *barbiers-étuvistes*, forming a corporate body. Under Louis XIII. and Louis XIV. they became places of debauchery. There are now 200 bathing-establishments in Paris, which afford every kind of accommodation at a low charge, and furnish on an average 2,500,000 baths per annum to the public, including mineral and vapour baths. They are formed of ranges of small rooms. The *bains ambulants*, or portable baths, are a great accommodation to the public. There are also cheap hygienic baths for workmen, under the direction of a society, which last year gave them and their children upwards of 40,000 baths. Paris also contains 174 *Lavoirs*, or public wash-houses, encouraged by the City by a reduction of the water-rates in their favour. *Ecoles de Natation*, or swimming-schools for both sexes, and baths of every kind, are to be found during summer in floating establishments on the Seine, covered in, and fitted up with galleries, bathing-rooms, plunging-bridges, &c. Net or wood-work is placed at the bottom, which can be raised to the surface on occasion. Men are always in attendance to give instructions in swimming, and ropes and poles are in readiness to prevent accidents. The price generally is 12 sous, but there are some for the lower order of people, at 4 sous.

CEMETERIES.—Before the seventh century, the Parisians buried their dead in the Roman fashion, without the city walls, along the sides of the high roads. Interments were subsequently allowed in churches and the contiguous ground, and, the city increasing, the cemeteries became gradually inclosed within the walls. At length, in 1790, the National Assembly prohibited interments within churches and towns. During the reign of Terror, men were buried without any ceremony or memorial to mark the spot where they lay. (2)

(1) The kitchen gardens in the environs of Paris produce 50,000,000 fr. annually, and employ upwards of 50,000 persons. There are also about 200 flower-gardens in and about Paris; and the sale of flowers, especially on great ball days, or similar occasions, amounts to between 30,000 fr. and 50,000 fr. daily.

(2) Since the annexation of the outlying communes in 1860, the Municipality have recognised the necessity of providing a suitable place of interment for the capital outside the walls, in conformity with the law. With this view a vast tract of ground had been purchased for a million of francs at Méry-sur-Oise, a place 23 kilometres from Paris, to be connected with the Cemetery of Montmartre, where the central terminus was to be, by means of a railway. Underground lines, starting from the

Those cemeteries which are most worthy of a visit on account of the picturesque style in which they are laid out, and the elegant monuments they contain, are those of *Père Lachaise*, *Montmartre*, and *Mont Parnasse*. The interments take place with or without religious ceremonies, as the friends of the deceased please. (1) Chaplains are attached to the cemeteries for gratuitous service at the burials of the poor.

ABATTOIRS (SLAUGHTER-HOUSES).—The five abattoirs built by Napoleon in 1809 have now been superseded by a single one, at La Villette (see p. 354). Houses for melting the tallow and drying the skins are attached to this establishment, and are placed at the disposal of persons called *fondeurs* (melters), who must not be tallow-chandlers. Strangers should visit this new slaughter-house. (2) A cattle-market has also been formed at La Villette, on the bank of the canal opposite the new abattoir.

other two cemeteries, and six kilom. in length each, were to concentrate all the funerals at the former point. The straitened finances of the City, in consequence of the late war, have, however, caused this plan to be adjourned.

(1) There are three kinds of graves in the cemeteries, namely: common graves (*fosses communes*), graves conceded for a certain period, and perpetual graves. The ground is usually hired for 5 years or more, subject to renewal. Up to seven years of age 1 mètre is sufficient for a grave; above that 2 mètres must be purchased. Two bodies cannot be buried in the same ground except the extent be 2 mètres, and that there be a vault constructed in it. In the *fosses communes*, 4½ feet deep, the poor are gratuitously buried, in coffins placed close to but not upon each other. They are re-opened at the end of 5 years. The monopoly of burials is granted to a company under the title of *Entreprise des Pompes Funèbres*, at 10, Rue Alibert, where every information may be obtained, as also at each Mairie, where there are branch offices. Funerals are distinguished into 9 classes; the lowest costing 18 fr. 75 c., including the religious ceremonies, and the 1st class 7181 fr. This last is but a rough estimate, as there are no legal limits to funeral pomp. In cases of English persons dying in Paris, application should be made to the clerk of any of the places of English worship, who will generally undertake the management of the funeral. Government receives from the *Pompes Funèbres* 83½ per cent. on the produce of funeral ornaments, and 15 per cent. on articles furnished.

(2) The number of butchers within the metropolis is now 869. The country butchers bring meat to the markets of Paris on payment of a duty of eleven 1-5 c. per kil. Cattle-factors deposit 50,000 fr. caution money, and receive one per cent. on their sales. A special factor is appointed for the sale of pork. The fees to the drivers are 10 c. per sheep, 70 c. per ox, and

COMMON SEWERS, &c.—The Seine and the Bièvre in the southern part of Paris, and the Seine and the rivulet of Menilmontant in the northern part, were formerly the only receptacles for rain-water, &c. The ditches round the city-walls served as sewers. Vaulted sewers were first begun in 1671. (1)

The gutters, formerly in the middle of the streets, are now mostly placed by the side of the foot-pavements. Closely connected with the drainage of the town, is the system adopted for removing the night-soil from the houses (see p. 355. *n.*)

CHAPTER II.

SOCIAL STATISTICS.

POPULATION.—The following table shows the progressive increase of the population of Paris within its new limits:—

Years.	Population.	Years.	Population.
1292	215,861	1802 (war)	672,000
1553	260,000	1817 (peace)	713,000
1718	509,000	1856	1,174,346
1755	576,000	1861 (extension)	1,696,441
1784	660,000	1866 (last census)	1,825,274

In 1868 the whole department of the Seine contained 2,150,916 souls, exclusive of strangers. The number of births in the capital for 1869 (last return) was 54,937; still-1 fr. per calf. The slaughter-men at the abattoirs get from 1 fr. to 1 fr. 50 c. for each animal, besides the entrails, brains, and blood. Horseflesh has become a valuable article of food for the poorer classes: it was during the siege the only meat to be had, and even in scanty quantity.

(1) The present system of sewers consists of 7 main galleries, or *collectors*, 45 secondary ones opening into the former, and fed by a vast number of smaller ones. The right bank has three collectors, converging to a *general* one under the Rue Royale, with which the three of the left bank communicate by means of a double syphon of thick sheet iron sunk under the bed of the Seine just above the Pont de l'Alma. The general collector, five metres in height by 3.60 in breadth, and five kilometres and a half in length, carries all the sewage it receives to a point below Asnières. It is cleansed by four well-sized boats provided with drop-planks in front, whereby such a head of water is obtained as to drive all the sediment, stones included, to a distance of 100 metres. It takes 16 days to cleanse the whole extent. The aggregate length of all the sewers already built or under construction, is 518,000 metres. Even this, however, has proved insufficient, and a large proportion of the foul waters is now clarified by chemical agents, and sold for manure at a profit. The sewers may be visited.

born children, 4,549; deaths, 45,872; marriages, 18,948. Of the births, 28,121 were males, and 26,816 females; 7,166 took place in hospitals, and 15,366 were illegitimate, of which 3,509 were recognised by their parents. Of the deaths, 23,969 were males, and 21,903 females; 33,702 died at their homes, 12,170 died in hospitals, alms-houses, and prisons, 270 were deposited at the Morgue, and none executed. In the department of the Seine the number of births in the year 1868 was 65,155; deaths, 57,312; marriages, 21,566. The average number of deaths in Paris is 1 in 40 per annum; the birth-rate, 3·4 per cent.

Of the population of Paris nearly one-half are working people. There are about 80,000 servants, and 115,000 paupers. Nearly 21,000 patients are always in the hospitals, and 4 times that number pass through them in the course of the year. Foundlings and old and infirm persons, are about 20,000 in all. The population of the prisons is about 5,000.

It has been remarked that families constantly residing in Paris soon become extinct. The effects of this mortality have been observed to be more active upon males than females.

REVENUE, TAXES, &c.—Paris, which before 1860, only comprised the old city together with its *faubourgs* or suburbs, has now absorbed the greater part of the 37 communes which constituted its *banlieue*, or precincts and environs, which lie within the fortifications. The budget of Paris for 1870 is officially stated at 242,530,000 fr. receipts, and 202,000,000 fr. expenditure (1). The City contributes about 18,500,000 fr. towards the expenses of the State, and nearly 5 millions of francs towards those of the department of the Seine. The *contribution foncière*, *mobilière*, and *des portes et fenêtres*

(1) Among the items of receipts, in this year's budget, we find: Octroi Duties, 102,286,000 fr.; Market dues, 9,431,000 fr.; Public Weights and Measures, 1,006,000 fr.; Supply of Water, 6,142,000 fr.; Slaughter-houses, 2,530,000 fr.; Rents of Standings on Public Ways, 4,054,000 fr.; Dues on Burials, 696,000 fr.; Grants of Land in Cemeteries, 1,546,000 fr.; Contributions of the State and others for paving, lighting, etc., 10,980,000 fr.; Trade-licences, 17,298,000 fr.; Dog-tax, 420,000 fr.; Night-soil, 660,000 fr.

Among the items of expenditure were:—Interest of Debt and Sinking Fund of the City, 46,470,825 fr.; Expenses of Collection, Salaries, &c., 8,420,000 fr.; Primary Instruction, 5,966,000 fr.; Public Worship, 480,000 fr.; National Guard and Military Service, 2,983,000 fr.; Repairs of Public Buildings, 1,703,000 fr.; Public Assistance, 22,346,000 fr.; Promenades and Works of Art, 3,267,000 fr.; Establishments of Public Instruction, 616,000 fr.; Public Festivals, 754,000 fr.; Expenses of the Prefecture of Police, 15,462,000 fr.; New Public Works, 24,512,000 fr.; Lighting of streets, 3,917,000 fr.

(house, furniture and window-taxes), produce about 33 millions of francs annually ; the *contribution des patentes* (trade licenses), nearly $12\frac{1}{2}$ millions of francs.

Since 1870, the *contribution personnelle* has been regulated as follows: persons renting lodgings of less than 400 fr. a-year pay none, unless *patentés*, or licensed to trade, in which case they pay 3 per cent on the rent ; from that sum to 599 fr., 4 per cent. on the amount of the rent ; 600 to 999 fr., 6 per cent.; 1,000 to 1,499 fr., 8 per cent.; and 1,500 to 2,499 fr., 10 per cent. on the rent. The debt of the city of Paris in 1868 amounted to 200,000,000 fr.

TARIFF OF THE OCTROI OR ENTRANCE DUTIES.—*Per hectolitre*: Wine in wood, 18 fr. ; do. in bottles, 25 fr. ; brandy and spirits, liqueurs, fruit in brandy, and scented spirits, 114 fr. 50c. ; perry and cider, 7 fr. 80c. ; vinegar, verjuice, &c., 10 fr. ; beer brought to Paris, 3 fr. 80 c. ; do. brewed in Paris, 2 fr. 85 c. (1) ; olive oil, 38 fr. ; other oils, 21 fr. ; charcoal, 50c.—*Per 100 kilogrammes*: butcher's meat brought into Paris, 10 fr. 55 c. ; ditto from the abattoirs, 8 fr. 85 c. ; sausages, hams, &c., 20 fr. 70 c. ; coals, 60 c. ; oats, 1 fr. 25 c.—*Per stère*: firewood, 2 fr. 50 c.—*Per hundred trusses of 5 kilog. each*: dry hay, 5 fr. ; straw, 2 fr.

Every driver of articles subject to duty, is bound to make declaration thereof at the bureau before he enters Paris ; to show his way-bill to the officers, and pay the duties, upon pain of a fine equal to the value of the articles in question. Any article introduced without being declared, or upon a false declaration, is liable to be seized. The officers cannot use the probing-iron in their examination of boxes, packages, &c., declared to contain goods that may suffer damage. No individual is exempt at the gate in his carriage, from inspection or the duties. There are also octroi offices at the abattoir of La Villette for cattle, at the railway-stations, and on the ports. The navigation of the Seine, annually produces a net income of 1,500,000 fr. (2)

TRADE.—From a late official enquiry set on foot by the

(1) Beer was drunk for the first time in Paris in 1428.

(2) The produce of the Indirect taxes for all France was, in 1869: 1,312,186,000fr. Among the items we find: Registration and Mortgage dues, 367,007,000 fr. ; Stamps, 89,314,000 fr. ; Customs, Navigation, &c., 120,721,000 fr. ; Salt-duty, 32,889,000 fr. ; table liquors, 246,071,000 fr. ; Letters, and Duty on sending money, 88,229,000 fr. ; Tobacco Monopoly, 254,327,000 francs. Home-grown Sugar, 62,450,000 fr. The collection of taxes for all France under every shape costs 238 millions of francs.

Chamber of Commerce, it appears that the trade of Paris may be classed under ten heads, viz:—

	No. of establish- ments.	No. of hands.	Production in millions.
1. Food	29,069	38,859	1,088
2. Building	5,378	71,242	315
3. Furniture	7,841	37,951	200
4. Clothing	23,800	78,477	455
5. Textile fabrics	2,836	26,510	120
6. Metals	3,440	28,866	161
7. Jewellery, etc.	3,199	18,781	183
8. Chemistry, porcelain	2,719	14,327	194
9. Printing, engraving, etc.	2,759	19,507	94
10. Other trades	20,580	82,071	556
Totals	101,171	416,811	3,269

The hands employed comprise about 286,000 men, 105,000 women, and the rest children. There are about 60,000 males earning from 50 c. to 3 fr. a day; 211,000 earn from 3 fr. 25c. to 6 fr.; and 15,000 from 6 fr. 50 c. to 20 fr. Of the females, 17,200 earn from 50 c. to 1 fr. 25 c.; 88,700 from 1 fr. 50 c. to 4 fr.; and 700 from 4 fr. 50 c. to 10 fr. Out of 100 workmen, 71 have their own furniture, 18 live in lodging-houses, and 11 with their masters: 87 per cent. can read and write. The different manufactories contain 1,185 steam-engines, representing 9,748 horse-power, and 2,997 sewing-machines.

There are about 1,000 manufactories of haberdashery, and 141 of paper-hangings; the shawl trade counts 752 looms; the number of *maisons de modes* is 879; of ready-made clothes shops, 225; stay-makers, 653; hatters, 644; cabinet-makers, 1,915; carvers, 222; upholsterers, 519; house painters, 1,800; looking-glasses, 120; bronze and gilt work, 450; pastry-cooks, 622. This latter trade nets 21 millions of francs per annum; restaurants, 104 millions; and dentists, 1,500,000 fr. The steam-engines employed in Paris represent a total of 10,000 horse power (1).

Out of the 101,171 establishments, 64,000 continue without interruption throughout the year. The remaining 37,171 suffer more or less from slack work and absolute interruption. In some of these the dead season endures from two to four months; but as these periods are regular in their recurrence, both master and man can provide against them (2).

(1) The total number of persons of independent fortune, or engaged in liberal pursuits is 400,000.

(2) The average yearly amount, calculated on the last sixteen years, of the exports from Paris, is 430,000,000 fr. The number of tradesmen's licences annually issued is upwards of 65,000,

Rag-collectors, or *chiffonniers*, realize from 1 fr. 50 c. to 2 fr. a day. Young women in shops receive their food, washing, and lodging, and are paid from 300 to 700 fr. per annum. Apprentices generally have board and lodging; sometimes their washing and a trifling salary. The ordinary expense of a journeyman is from 30 to 40 sous daily for food, and from 7 to 10 fr. per month for lodging. A great part of the Paris workmen do no work on Monday or on Sunday afternoon.

Of the manufactures existing in Paris, or its vicinity, three belong to the government, viz., one, the *Gobelins*, for tapestry and carpets; one for snuff and tobacco; and the third for porcelain. The first of these does not sell its produce; but the second furnishes nearly a fifth of the snuff and tobacco consumed in the country, the sale of which amounts to 250,000,000 fr. The third, at Sèvres, is rather a laboratory for useful experiments in the manufacture of porcelain; its sales, though very great, barely cover the expenses.

CONSUMPTION.—The following is an average statement of the consumption of Paris:—

Wine, 2,700,000 hectolitres; spirits, 106,000 h.; cider, 80,000 h.; fine oil, 9,000 h.; vinegar, 36,000 h.; beer, 370,000 h.; milk, 1,200,000 h.; butchers' meat, 334,000,000 kilogrammes; pork, 18,000,000 k.; hams, sausages, 1,800,000 k.; pies, potted meats, 302,000 k.; cheese, 3,000,000 k.; bread, 300,000,000 k.; sea-fish, 11,000,000 fr.; oysters, 2,500,000 fr.; fresh-water fish, 1,500,000 fr.; poultry and game, 21,000,000 fr.; butter, 25,000,000 fr.; eggs, 13,000,000 fr.; greens, 450,000,000 k.; pulse, 8,600,000 k.; hay, 18,000,000 bundles; straw, 26,000,000 bundles; oats, 150,000,000 k.; ice, 8,500,000 k. (1)

The ordinary consumption of Paris in grain and flour, sold at the Halle au Blé, is estimated at 2,000 sacks, each weighing 159 kilogrammes, daily. The price of bread, no longer officially regulated by the authorities, varies with the price of flour, but may be averaged at $3\frac{1}{2}$ sous a-pound for best quality. (2) In the winter of 1846-1847 it was as dear as $6\frac{1}{4}$ sous.

producing 44 millions of francs a-year. The capital invested in all France in trades and manufactures now amounts to 400,000 millions of francs, instead of 30,000 millions in 1830. France has 450,000 large trade establishments, employing 4,500,000 operatives, in addition to 5,000,000 employed in minor trades, and 500,000 steam horse-power, representing the labour of 40,000,000 men.

(1) The consumption of Paris is valued at 1,000,000,000 fr. Even Madrid sends vegetables to the French capital.

(2) Since 1863, the baking trade has been thrown open. The number of bakers in Paris is now 950. They employ 4,500 men, and sell to the annual amount of 100 millions of francs. In 1700

The greatest number of oxen for the Paris markets are brought from the departments of Calvados, Maine-et-Loire, Eure, Manche, Orne, Vendée, and Haute-Vienne; their price varies from 300 to 600 fr. a-head. Cows come from the districts of Maine, Normandy, Beauce, and Brie; their value is from 190 to 450 fr. Calves come from Auvergne and Normandy, but are bought up by the dealers of Pontoise, and there fattened for the capital; their average value is from 75 to 120 fr. Sheep are sent in the greatest numbers from the Seine-et-Oise, Indre, Marne, Orne, and Germany; they sell from 25 to 30 fr. each. The capital employed in the purchase of cattle for Paris last year was upwards of 47,000,000 fr.

The annual sale of wood in Paris is estimated at 700,000 stères; charcoal, 3,500,000 hectolitres; and coal, 600,000,000 do.

CHAPTER III.

HISTORICAL NOTICE OF PARIS.

THE origin of Paris and of its founders is involved in great obscurity. A wandering tribe obtained permission of the Senones, at a remote period, to settle upon the banks of the Seine. They built huts upon the island now called *la Cité*, which served as a natural fortress to protect their property from the neighbouring tribes. To their stronghold they gave the name of Lutetia (1), and to themselves that of *Parisii*. (2)

Upon the conquest of Gaul by Julius Cæsar, he found the *Parisii* one of the 64 tribes of the Gallic confederation, whose chief town was Lutetia. Two bridges established communications with the opposite banks of the Seine, which were covered with extensive marshes or gloomy forests, and the inhabitants, who were remarkably fierce, supported themselves chiefly by hunting and fishing. Under the dominion of the Romans, this tribe remained in the same state of insignificance as before; their progress in civilisation was slow, and even the worship of the Roman gods with difficulty superseded the human sacrifices of the Druids. Some antiquarian remains

the average price of the pound loaf was $1\frac{1}{2}$ sou; in 1763 two sous; 3 in 1839; and it is now 4. In 1739 meat cost 9 sous a pound; its present price is 22 to 30 sous.

(1) *Lutetia*, from *loutou-hesi*, dwelling of the waters. *Sequanæ*, Seine, from *seach*, devious, and *an*, water, river; from *avainæ*

(2) *Parisii*—probably from the Celtic *bar* or *par*, a frontier.

dug up from beneath the choir of the Cathedral of Notre Dame, and which are now deposited in the remaining vault of the Palais des Thermes, lead to the conclusion that temples were erected there to Jupiter and Mercury. In the year 54 B. C., Cæsar convoked at Lutetia an assembly of the nations of Gaul. In the general rebellion of the Gallic nations, in the following year, Lutetia was burnt by the Gauls to prevent its falling into the hands of the Romans; but it subsequently came into their power with the rest of Gaul. The Roman laws and a municipal government were gradually introduced, and the city was called *Lutetia Parisiorum*.

During the next three centuries the place is hardly noticed. The emperor Julian, between A.D. 358 and A.D. 360, remodelled the government of Gaul, gave stability to the Roman laws, and equalized the privileges of the various towns. Lutetia changed its name to *Parisii*, obtained political franchises, and the dignity of a city. The trade of Paris was in the hands of a trading company, called *Nautæ Parisiaci*, which existed long after the fall of the Romans. For 500 years of Roman domination, Paris was the residence of a prefect. A palace was erected in the Cité for municipal purposes, and another on the south bank of the Seine, remains of which may still be seen. An arena was formed upon the declivity of the hill of St. Victor, and a cemetery near where the Lycée St. Louis now stands; an aqueduct was constructed from Chaillot, remains of which were discovered in the last century in the Place de la Concorde and the Palais Royal; and a second aqueduct, to convey the waters of Arcueil to the Palais des Thermes. Constantine and Constantius visited the capital of the Gauls; Julian passed three winters in it; Valentinian issued several laws here, which are published in his code; and Gratian, his son, lost a battle under its walls, which cost him the empire.

According to a legend of the monks of St. Denis, the gospel was first preached at Paris, about the year 250, by St. Denis the Areopagite, who suffered martyrdom at Montmartre. As early as the reign of Valentinian I. a chapel dedicated to St. Stephen was erected on the spot where Jupiter was worshipped, and where the cathedral of Notre Dame now stands.

In 406, Gaul suffered greatly from the incursions of hordes of barbarians from the north. In 445, the Sicambri, of the league of the Franks, crossing the Rhine, made themselves masters of the cities situated on its banks, and, marching thence to Paris, stormed it. The Roman government, however, still lingered on in Gaul, in the last stage of existence, when Childeric, king of Tournay, having died in 481, his son *Clodovech*, or Clovis, in 486 marched against the Roman general Siagrius,

whom he routed ; and, extending his conquests by degrees, he made himself master of Paris, in 494 or 496. Here he married Clotilde, embraced Christianity, and built a church to St. Peter and St. Paul, but which shortly after was dedicated to Ste. Geneviève, who died in his reign. At this period the island was surrounded by walls with gates and towers. Childebert built the abbey of St. Germain des Prés and church of St. Germain l'Auxerrois. The walls built by Clovis existed until Louis VI., in order to defend himself from his feudal lords, protected the faubourgs on the north and south by a wall.

Under the kings of the Merovingian dynasty, which lasted 256 years, the arts, laws, and literature, introduced by the Romans into Gaul, fell into decay. Few of the princes of the second or Carlovingian dynasty resided at Paris. Charlemagne afforded powerful protection to letters and the sciences, and did more for the establishment of the monarchical authority than any of his predecessors, but, under his feeble successors, Paris became the private patrimony of hereditary counts. In 845 the Normans, attracted by the wealth of the churches and convents, made a descent upon Paris; they sacked and burned it in 857, and again besieged it in 885. After appealing in vain to Charles le Chauve for succour, the Parisians, by their own efforts, seconded by the valour of Count Eudes, or Odo, compelled the enemy, at the end of two years, to raise the siege. Charles was then deposed, and the crown given to Eudes, in whose family it became hereditary in the person of Hugues Capet, elected king in 987. In the first year of his reign he began the palace which now bears the name of Palais de Justice. The inhabitants commenced building in all directions; and so great was the increase of the city that it was divided into four quarters, whence the term *quartier*, to express a division of Paris. At that period, however, the city was not very large, as ten men sufficed to collect the taxes. The duties of the northern gate, situated at the intersection of the rue St. Martin with the new rue de Rivoli, produced, under Louis le Gros, only 12 fr a-year (600 fr. present money). This monarch rebuilt the Louvre, which existed as early as the time of Dagobert. Bishop Maurice de Sully began the foundations of Notre Dame, the first stone of which was laid in 1163, by Pope Alexander III.; and the Templars erected a palace upon the spot where the Marché du Temple is situated. Under the early reigns of the third dynasty, many privileges were conferred upon the Parisians. A royal prévôt administered justice in the king's name, and a prévôt des marchands watched over the municipal interest. The schools of Paris became celebrated, and in the 14th century colleges were founded.

Philip Augustus built several churches and the tower of the Louvre of that time ; he caused streets to be paved, and fortified the city with a wall and turrets, which, beginning on the right bank above the Pont des Arts, and proceeding northward as far as the rue Grenier St. Lazare, ended on the Quai des Ormes ; on the left bank it commenced near the present site of the Palais de l'Institut, and, after running southward to the rue des Fossés St. Jacques, took an easterly direction, and ended at the Quai de la Tournelle. The river was barred by a heavy chain fastened to piles, and supported by boats. Paris then formed three divisions, la Cité, in the centre ; la Ville, on the North ; and l'Université, on the south of the river. In 1250, Robert Sorbon founded his schools in the quarter still called de la Sorbonne, which was also named *le pays latin*. Under St. Louis many vexatious customs were abolished, a better system of jurisprudence introduced, and many religious and commercial institutions established. A body of municipal troops was formed, and a night patrol organized. An hospital for the blind, a school of surgery, and a body of notaries were instituted. Philippe le Hardi improved the streets and highways ; and Philippe le Bel established several courts of justice. During the captivity of King John in England, Paris was agitated by the faction of the Maillotins, headed by Etienne Marcel, prévôt des marchands, and instigated by Charles le Mauvais. Marcel was however slain by his own partisans, and the Dauphin quelled the revolt.

Under Charles V., the faubourgs being much extended and in danger from the incursions of the English, new ditches and walls were begun in 1367, and completed in sixteen years. During this period the Bastille and the Palais des Tournelles were built, and the Louvre repaired and enlarged. Paris was then divided into 16 quarters, and contained 1084 acres of ground. Charles V. was succeeded in 1380 by Charles VI., who became insane in 1392, and died in 1422. During this disastrous reign, the revenues of the state were squandered in the struggle between the dukes of Orleans and Bourgogne ; the factions of the *Bourguignons* and *Armagnacs* distracted the country, and the English occupied Paris in 1421. The Pont St. Michel was built in 1384, and the Pont Notre Dame in 1414. Under Charles VII. the English were driven from Paris, in 1436 ; and the Greek language was taught for the first time in the University, which contained 25,000 students. Under him and the succeeding monarch, Paris was desolated by famine, the plague, and by wolves, to such a degree, that in 1466 the malefactors of all countries were invited thither as a sanctuary, with a view of repeopleing the capital. Notwith-

standing the dreadful mortality, the population, under Louis XI., amounted to 300,000 souls, and the space comprised within the walls was 1100 acres. In 1470 printing was introduced, and the post-office established. Francis I. gave a new aspect to Paris. The old castle of the Louvre, an assemblage of towers and heavy walls, was demolished, and a palace commenced on its site. Several churches were rebuilt, a royal college for gratuitous instruction in the sciences and learned languages was founded, better communications opened between the different parts of the city, the fortifications enlarged and repaired, and the rebuilding of the Faubourg St. Germain, ruined during the preceding wars, commenced. In 1533, the Hôtel de Ville was begun, the Quai de la Tournelle was formed in 1552, the Place Maubert in 1558, and the palace and garden of the Tuileries in 1563. About the same time the Arsenal was constructed. Under Henry II. the college of Ste. Barbe was endowed, a protestant church established in defiance of his persecutions, and the coins of the realm bore for the first time the effigy of the king. The wars of religion, and their disastrous consequences, among which the Massacre of St. Bartholomew was the most conspicuous, arrested for a while the progress of letters and the fine arts, until Henry IV., having restored peace to the kingdom, turned his attention to plans for promoting his subjects' happiness and embellishing the capital. During his reign the Pont Neuf was finished, the hospital of St. Louis founded; the Place Royale, the rue Dauphine and the neighbouring quays, were laid out; great additions were made to the palace of the Tuileries, and the gallery which joins it to the Louvre was partly constructed.

Under Louis XIII., the Palais Cardinal, now Palais Royal, was begun by Richelieu, and the Luxembourg by Marie de Medicis; the Cours la Reine was planted; the quays and bridges of the Ile St. Louis constructed; magnificent hotels arose in the Faubourg St. Germain; the college, afterwards called Louis le Grand, the Académie Royale, and the Garden of Plants, were founded; the Faubourg St. Honoré became united with the villages of Roule and Ville-l'Évêque, and the Faubourg Saint Antoine, with Popincourt and Reuilly.

Louis XIV. completed the projects of Henry IV. and Louis XIII. More than eighty new streets were opened, and most of the old ones improved and embellished. The Place Vendôme and Place des Victoires were formed. Thirty-three churches were erected, many of the quays were faced with stone, and a new one formed; the Grand Châtelet was erected. The Hôtel des Invalides, a foundling hospital, the Observatory, the colonnade of the Louvre, the Pont Royal were completed, and

the Champs Elysées planted. The Tuileries were enlarged, and the present garden laid out. The College Mazarin, now the Palais de l'Institut, was founded, as also the manufactory of the Gobelins. The old city gates were superseded by triumphal arches, of which those of St. Denis and St. Martin remain; and the boulevards became promenades.

Paris under Louis XV. occupied a space of 3342 acres. Among the improvements of this reign are some of the sumptuous hotels of the Faubourgs St. Germain and St. Honoré, the Palais Bourbon, the Place de la Concorde, the manufactory of porcelain at Sèvres, the southern boulevards, and several fountains, among which that of the rue de Grenelle, by Bouchardon. The École Militaire, the Hôtel des Monnaies, Collège de France, façades of St. Sulpice and St. Eustache were built; the Garden of Plants was enlarged.

Louis XVI. continued the church of Ste. Geneviève, (the Pantheon,) commenced the Madeleine, built St. Philippe du Roule, and several others. He also repaired the Palais de Justice, and founded or enlarged several charitable institutions. The *Théâtre Français*, the French, Italian, and Comic opera-houses, and other theatres, arose in quick succession. The old markets were enlarged, and new ones formed. Steam-engines were established on the banks of the Seine, to accelerate the distribution of water to different quarters of the city; the Pont de la Concorde formed a communication between the Faubourg St. Honoré and that of St. Germain, and the octroi-wall and barriers were built (see p 227). The new boulevards and the villages of Chaillot, le Roule, and Monceaux, were enclosed within Paris, thus adding 8,560 acres to its area, and the galleries of the Palais Royal, furnished with shops of every kind, gave the Parisians an idea of the bazaars of the East.

The local history of Paris during the first revolution is in fact the history of the revolution itself. We need therefore hardly advert to the taking of the Bastille on July 14, 1789, or the erection of the guillotine on the Place Louis XV., now Place de la Concorde. Many monuments of the middle ages were demolished in that eventful time, and the fine arts threatened with destruction. But under the Directory the museum of the Louvre was opened, and under Napoleon I. Paris assumed more than its former splendour. The Place du Carrousel was cleared of the unsightly buildings which stood in front of the palace; the northern gallery connecting the Louvre with the Tuileries was begun; the garden of the Tuileries embellished; the magnificent rue de Rivoli commenced; the rue Castiglione, connecting the latter with the Place Vendôme, rue de la Paix, Boulevards and Chaussée d'Antin, was de-

signed and executed ; a new and spacious market formed on the site of the convent des Jacobins, near the rue St. Honoré ; another near the abbey of St. Martin des Champs, and a third near St. Germain des Prés ; three handsome bridges were built ; and new quays formed on each bank of the river. The Canal de l'Ourcq was opened, and, in the basin made at the barrière de la Villette, a junction was effected between it and the Canals of St. Denis and St. Martin, while an ample supply of water was thus afforded to the capital. The Place de la Bastille, intersected by the latter canal, was begun, and near it a vast granary of reserve was constructed. The Bank of France was established in the Hôtel de Toulouse, and a magnificent Bourse or Exchange begun. Fifteen new fountains were erected in different parts of the city, and several wide streets and spacious markets were opened. The palace and garden of the Luxembourg were improved and enlarged, and the column of the Place Vendôme erected. Three great cemeteries were formed without the barriers ; and five public slaughter-houses, called *abattoirs*, were constructed at the extremities of the faubourgs. The churches devastated during the revolution of 1789 were repaired and embellished. More than £4,000,000 were expended on these works and improvements in 12 years.

Paris was taken on the 30th March, 1814, by the allied forces under the command of Prince Schwarzenberg, after a gallant defence by the garrison, supported by the National Guard, and the students of the Polytechnic and Veterinary Schools. On the 31st the allied sovereigns made their entry, a capitulation having been signed with the authorities of the city.

Louis XVIII., on his restoration, extended the town, completed the canals ; constructed the Chamber of Deputies, three bridges, and several barriers ; erected statues of the kings of France in different places ; built a chapel in the Temple, another in the rue d'Anjou, and a third on the site where the Duc de Berri was assassinated (see p. 184). Several markets and hospitals were finished or enlarged, the works at the Entrepôt des Vins and Grenier de Réserve resumed, and the lighting and cleansing of the city much improved.

Under Charles X. the church of St. Germain des Prés was restored ; the Madeleine progressed ; at Gros Caillou the church of St. Pierre was erected ; and other new churches rose from their foundations. Three new bridges were built ; many of the Passages that now embellish Paris were begun, and the suburbs continued to increase rapidly.

The people of France, dissatisfied with the return of the Bourbons through the aid of foreign bayonets, were not about this time very warmly attached to the reigning dynasty. The

imprudent acts of the Villèle and Polignac ministries increased their dissatisfaction, till the famous ordinances of July gave the signal for a general outbreak at Paris. During the 27th, 28th, and 29th of July 1830, upwards of four thousand barricades were raised, and after an obstinate resistance on the part of the Swiss Guards and the Gendarmerie, commanded by Marshal Marmont, Charles X. was dethroned, and the younger branch called to the throne by the people in the person of Louis Philippe. Under the reign of that prince, the garden and Palace of the Tuileries were much altered, some of the quays widened, those on the north planted, and several new bridges built. A great number of handsome new streets were opened, the Hôtel de Ville was quadrupled in size, the Madeleine, the churches of Notre Dame de Lorette, St. Vincent de Paule, and St. Denis, were finished; the Place de la Concorde was completely remodelled, and the Obelisk of Luxor reared in its centre; the Triumphal Arch at the Barrière de l'Étoile was completed, as were the magnificent palaces of the Quai d'Orsay and of the Fine Arts. Vast works were undertaken for the drainage of the streets; gas was generally introduced throughout the town; and health and comfort were more consulted in the improved construction of private edifices. (1)

The sudden advent of a Republic on the 24th of February, 1848, put a stop to all improvement; the cravings of a host of starving workmen were with great difficulty appeased by employing them in the demolition of some hundred decayed houses near the church of St. Eustache.

In 1849, the ravages committed by the cholera at last roused the republican government to the conviction that the health of the metropolis required the execution of great works of public utility. It therefore agreed to share with the city of Paris the expense of prolonging the rue de Rivoli; the new *halles*, now one of the ornaments of Paris, were also commenced, and many a filthy street was effaced from the map.

The events of Dec. 2d, 1851, which caused the overthrow of the Constitution of 1848, and the proclamation of the Em-

(1) The following shows the area of Paris at different periods:

		Hectares.
Under Julius Cæsar..	B.C. 56	15
» Philip Augustus. . . .	A.D. 1211	253
» Charles VI.	1383	439
» Henry III.	1581	483
» Louis XIII.	1634	568
» Louis XIV.	1686	4,104
» Louis XV.	1717	1,337
» Louis Philippe	1848	3,524
» Napoleon III.	1860	7,802

pire on the same day of the following year, mark the commencement of an era of improvements, such as neither Paris, nor any other capital of Europe ever witnessed before. The rue de Rivoli was extended to the rue St. Antoine; the works of the Louvre and Place du Carrousel, commenced in 1852, were completed; the Boulevards de Sebastopol, de Malesherbes, and du Prince Eugène opened; the railway round Paris constructed, extensive embellishments executed in the Bois de Boulogne and in that of Vincennes; the central market was opened to traffic, and Paris extended to the fortifications. The Place de l'Arc de Triomphe, the Rue de Turbigo, and the Boulevard Magenta were completed, and the Rue de Rennes was nearly prolonged to the Quays.

Nothing could have appeared more secure and invulnerable than the Government of the Second Empire: such, however, subsequent events proved not to be the case. Napoleon the Third's system rested on the principle of a mild despotism, utterly inconsistent with that of Parliamentary government. It had produced wonderful tranquillity and prosperity throughout the country; had it continued unchanged, an overthrow would have been impossible. But the Emperor, by his letter of the 19th of January, 1867, attempted to couple the Parliamentary system with his own: an experiment in which he necessarily failed, since there could not be two more incompatible principles brought together. The consequence was that public belief in the durability of his Government soon began to be shaken.

It was in this state of the public mind that war was declared against Prussia on the 18th of July, 1870, by the ever memorable Cabinet of M. Émile Ollivier, Marshal Leboeuf being Minister of War. Not a month later the country saw in blank despair that the Chief of the State, who had hitherto been considered conspicuous for his prudence and foresight, had entered upon a war of colossal dimensions with only 300,000 fighting men in the field against 1,200,000 of the enemy, with Strashbourg barely provisioned, and, moreover, armed with worthless ordnance of an antiquated model; and Metz, the chief bulwark of France, hardly in a better state. There was no army of reserve; the Garde Mobile, though constituted on paper, was not organized; there were no muskets, and the arsenals were empty.

Under these disastrous circumstances, after the first reverses of the French army, a new Cabinet was formed, and General Cousin Montauban, Comte de Palikao, appointed Minister of War. It is to his activity Paris may be mainly thankful if it was enabled to afford France at least a chance of retrieving

the losses sustained, by giving her time to raise a new army. Orders were immediately given to arm the ramparts and the forts of the capital with the best coast-ordnance existing in the harbours of France ; 30,000 trained sailors were immediately brought to Paris, with upwards of 100,000 raw recruits, constituting the Garde Mobile then to be had. Provisions were ordered in large quantities to enable the city to support a long siege, and certain outworks were begun to complete the defences. General Trochu was appointed Governor of Paris.

It is not our province to examine the faults committed either in the field or by the Parisian Government. Suffice it to say that on the memorable Fourth of September, 1870, when intelligence was received of the defeat at Sedan, the Legislative Body was invaded by an infuriated mob of not more than about 4,000 individuals, who, under the guidance of M. Jules Favre, subsequently proceeded to the Hôtel de Ville, and there established a Provisional Committee, under the title of *Government of National Defence*. It consisted of the following members in alphabetical order: Emmanuel Arago, Crémieux, Jules Favre, Ferry, Gambetta, Glais-Bizoin, Garnier-Pagès, Pelletan, Picard, Rochefort, and General Trochu.

The last-named, appointed Governor of Paris by the Emperor, retained that title with its functions, and accepted the presidency of the new Government, two of whose members, MM. Crémieux and Glais-Bizoin, with Admiral Fourichon, Minister of Marine, subsequently left Paris before the siege, to constitute a branch Government in the provinces.

Paris was invested on the 18th of September by the Prussian army. On the 7th of October following, M. Gambetta, Minister of the Interior, left Paris by balloon to join the Branch Delegation at Tours.

The defence was conducted with great determination, and it is probable that, had not provisions failed, Paris would not have been taken. The generality of the population submitted to great privations without a murmur ; all the male population were under arms, and behaved with great spirit on various occasions. General Trochu displayed great energy in creating an army of 300,000 men within the walls, organizing powder-mills and manufactories of ordnance and small arms. His active operations were much criticized at the time, as being too few and not carried on with vigour, but he had to contend with difficulties inherent to the nature of the Government of which he was the head.

The defence of Paris was remarkable for a peculiar novelty in warfare, viz., the contrivance of Post-Office balloons,

whereby a one-sided communication between Paris and the provinces became possible; the reception of intelligence from without was effected by carrier-pigeons, but very imperfectly, owing to the scanty supply of those valuable birds.

Political disturbances contributed in no slight degree to enfeeble the defence. On the 31st of October the violent Radical party broke into the Hotel de Ville with a view to establish the *Commune*. The insurgents kept General Trochu and several other members of the Government prisoners for a few hours, until they were released by the Mobs of Brittany and other loyal troops, hastily got together through the exertions of M. Picard, the only member who had succeeded in making good his retreat. The insurgent leaders, among whom were the notorious Flourens, Blanqui, and Félix Pyat, were treated with excessive leniency; but the Government resolved to have its powers regularly confirmed by a general vote of the population, which accordingly took place on the 3d of November. The administration polled 331,373 ayes against 53,585 noes.

The second attempt of the Communists occurred on the 22d of January, 1871. The agitators seized upon the Mazas prison, where they set Flourens and others at liberty, then occupied the Mairie of Belleville, and on being driven from that point, attacked the Hôtel de Ville, but were repulsed with great loss. Paris capitulated six days later, after having been brought to the verge of famine. The war-contribution exacted was 200 millions of francs. (1)

By the terms of the capitulation, the National Guard were to keep their arms, but the garrison was restricted to 12,000 regulars. Moreover, the Prussians were to occupy a part of the capital (the west-end) until the preliminaries of peace were accepted by the National Assembly at Bordeaux.

The Prussian occupation only lasted two days (1st and 2d of March); but the radical party, now better known as the "International," which, instead of fighting, had been hoarding ammunition during the whole siege, took advantage of the

(1) The most important engagements during the siege were: Sept. 19th, Chatillon; Sept. 24th, Villejuif, Moulin Saquet, and Hautes Bruyères; Oct. 7th, Cachan; Oct. 8th, La Malmaison; Oct. 12th, Bagneux; Oct. 28th-30th, Le Bourget; Nov. 30th, sallies on a large scale on the side of the Marne; the French occupy the plateau of Avron, and other positions; Dec. 2d, a pitched battle on that side, Prussians repulsed with loss; Dec. 21st, Neuilly sur Marne, Malson Blanche, Bourget, Drancy; Dec. 27th, bombardment by the Prussians commences; January 19th, great sally against Buzenval and Montretout, the last obstinate and unfortunate engagement.

occupation to seize upon a quantity of artillery, under pretence of preventing the Prussians from taking it. When the latter quitted, the Government was too weak to insist upon the restitution of this ordnance. The miscreants who held it, defied the authorities and fortified Montmartre formidably. On the 18th of March, M. Thiers, chief of the Executive, resolved to have recourse to military action, but his measures were foiled by a portion of the 88th Regiment, which went over to the insurgents. He then, suspecting the loyalty of the other troops, withdrew them and left the capital. On the two following days the garrisons of the southern forts of Ivry, Bicêtre, Montrouge, Vanves and Issy surrendered to the Commune, Fort Mont Valérien alone remaining true; the Northern and Eastern ones were fortunately, under the circumstances, in the hands of the Prussians.

In this way the insurgents, or *federates*, as they styled themselves, found themselves in full possession of the capital and five forts, with an enormous amount of ammunition and military stores of all kinds.

The true National Guards, the men of order, were left to cope with 100,000 ruffians, well-armed and provided with artillery, while they had nothing but their muskets and not more than four or five cartridges each. This is a sufficient reply to the ill-natured charge of cowardice against men who had fought bravely at Avron and Montretout.

The reign of the Commune was neither more nor less than terrorism in its most odious form. Its deeds are well-known, and the ruins of Paris attest its reckless criminality.

Military operations against Paris commenced on the 2d of April, but it was not until the 21st of May that the troops entered the capital by the Saint Cloud gate, commonly called the Point du Jour. Desperate fighting amid flames and explosions continued until the 29th of the same month, when the communists were at length put down, we trust for ever. (1)

(1) The following is a list of the streets and edifices which are either completely or partially destroyed: *Completely*.—The Tuileries, Palais Royal, Ministry of Finance, Council of State and Court of Accounts; Palace of the Legion of Honour, Caisse des Dépôts et Consignations, Hôtel de Ville, Reuilly barracks, Grenier d'Abondance, Theatres of the Porte Saint Martin, Lyrique. and Délassements Comiques, Library of the Louvre, Magasins Généraux at La Villette, Colonne Vendôme. *Partially*.—Palais de Justice, Rue de Lille, Rue Royale, Boulevard Saint Martin, Croix Rouge, Place de la Bastille, Lyons Railway Terminus, Manufacture des Gobelins, Préfecture de Police, and a vast number of single houses and public buildings disfigured by shot at Neuilly, St. Ternes, Auteuil, Passy, and elsewhere. Outside Paris, Sai nt

The following table of the Sovereigns of France, with the dates of their accession, and commencing with the first monarch of the second or Carlovingian race, will be found useful.

	A.D.		A.D.
Pepin	752	Charles VI.	1380
Charlemagne.	768	Charles VII.	1422
Louis I. <i>Le Débonnaire</i>	814	Louis XI.	1461
Charles II. <i>Le Chauve</i>	840	Charles VIII.	1483
Louis II. <i>Le Bègue</i>	877	Louis XII.	1498
Louis III. and Carloman.	879	Francis I.	1515
Charles <i>Le Gros</i> (regent)	884	Henry II.	1547
Eudes.	888	Francis II.	1559
Charles III. <i>Le Simple</i>	898	Charles IX.	1560
Raoul.	923	Henry III.	1574
Louis IV. <i>d'Outremer</i>	936	Henry IV.	1589
Lothaire.	954	Louis XIII. <i>Le Juste</i>	1610
Louis V.	986	Louis XIV. <i>Le Grand</i>	1643
Hugh Capet.	987	Louis XV.	1715
Robert.	996	Louis XVI.	1774
Henry I.	1031	States-General.	1789
Philippe I.	1060	Constituent Assembly.	1789
Louis VI. <i>Le Gros</i>	1108	Legislative Assembly.	1791
Louis VII. <i>Le Jeune</i>	1137	Republic and Convention.	1792
Philippe II. <i>Auguste</i>	1180	Reign of Terror.	1793
Louis VIII.	1223	Directory.	1795
Louis IX. <i>St. Louis</i>	1226	Consulate.	1799
Philippe III. <i>Le Hardi</i>	1270	Napoleon, <i>Emperor</i>	1804
Philippe IV. <i>Le Bel</i>	1285	Louis XVIII. <i>Restored</i>	1814
Louis X. <i>Le Hutin</i>	1314	Charles X.	1825
Philippe V. <i>Le Long</i>	1316	Louis Philippe.	1830
Charles IV. <i>Le Bel</i>	1322	2d Republic—L. Napoleon	1848
Philippe VI. <i>De Valois</i>	1328	Napoleon III. <i>Emperor</i>	1852
Jean, <i>Le Bon</i>	1350	Govt. of National Defence	1870
Charles V. <i>Le Sage</i>	1364	3d Republic—M. Thiers.	1871

The following is a list of the most remarkable spots in Paris, all mentioned in their respective places. (See *Index*.)

Places of Historical Note.—House where the illustrious Corneille died.—Spot where the Duc de Berri was assassinated.—Rue St. Honoré, where Henry IV. was murdered.—House wherein Molière died.—Scene of Fieschi's Infernal Machine.—Street where the Connétable Clisson was waylaid.—Tomb of Lafayette.—Tomb of Boileau.—Hôtel where Voltaire died.—House where Marat was assassinated by Charlotte Corday.

Cloud, town and palace, and the Palace of Meudon were destroyed during the war; Asnières during the insurrection. The forts of Issy, Vanves, and Montrouge are heaps of ruins, through the effect of the Versailles artillery. Saint Denis was heavily shelled by the Prussians, and every village round Paris bears marks of the late war.

—Burial-place of James II.—Spot where Marshal Ney was shot.
 —Old house where Gabrielle, the mistress of Henry IV., lived.
Scenes of Popular Disturbances. The Champ de Mars.—
 Elysée Napoleon.—Place de la Concorde.—Church of St. Roch.
 —Tuileries.—Place du Carrousel.—Corner of rues St. Honoré
 and Richelieu.—Palais Royal.—Place des Victoires.—Louvre.
 —Pont des Arts.—St. Germain l'Auxerrois.—Church of St.
 Merri.—Rue Transnonain, now rue Beaubourg.—Marché des
 Innocents.—Hotel de Ville.—Pont d'Arcole.—Notre Dame.—
 Site of Archbishop's Palace.—Palais de Justice.—Temple.—
 Place de la Bastille.—Faubourg St. Antoine.—Porte St. Mar-
 tin.—Porte St. Denis.—Faubourg St. Marceau.—Convent des
 Dames Carmélites.—Barracks of rue Babylone.—The whole
 West-end of Paris during the Commune.

CHAPTER IV.

GOVERNMENT, CIVIL, MILITARY, AND JUDICIAL.

In the present utterly provisional condition of France, our readers cannot expect us to give anything definitive under the head of Government. The whole machinery of the State must undergo a thorough change, and, under such circumstances, we are not answerable for what may occur while this volume is in the press.

The supreme power in this country is at present vested in a Sovereign NATIONAL ASSEMBLY; elected on the 8th of February, 1871, throughout the whole of France, during the armistice signed with Prussia for the purpose.

The Assembly met at Bordeaux on the 12th following, and in its sitting of the 17th elected by acclamation M. THIERS, the celebrated historian, statesman, and diplomatist, who had been chosen a member of the Assembly in twenty-seven departments, to the important post of *Chief of the Executive Power*. This title was, on the 31st of August, 1871, exchanged for that of *President of the French Republic*, it being well understood that the latter part was only provisional, the choice of the definitive form of government being reserved for the decision of the nation.

Meanwhile the country remains without a Constitution. Matters of routine are transacted according to the principles laid down in former compacts, without any express adhesion to any; all unrevoked laws are binding, and unforeseen knotty points are decided by the vote of the majority of the

National Assembly, which at present sits at Versailles, refusing, as matters stand, to take up its abode in Paris.

The Assembly has a **PRESIDENT** (not to be confounded with the Chief of the Executive), specially entrusted, like the Speaker, of the House of Commons, with the duty of enforcing the Standing Orders. Four Questors, also elected by the Assembly, provide for its security and comfort, in the rather inconvenient place where the sittings are held—viz., the theatre of the Palace, which is entered by the Cour du Maroc, Rue des Réservoirs. The members of the Assembly are paid at the rate of 12,000 fr. per annum.

The **PRESIDENT OF THE REPUBLIC**, whose powers exclusively depend on the will of the Assembly, at present resides at the Prefecture of Versailles. He appoints the Ministers and the high functionaries throughout the country. His salary is fixed at 600,000 fr. per annum. He appoints a Vice-President of the Republic, who simply replaces him in his absence.

COUNCIL OF MINISTERS.—This Council is composed of the heads of the different State departments, who are all members of the National Assembly. It is presided over either by the President of the Republic or by the Minister of Justice and Keeper of the Seals, who is the present Vice-President. The Council takes cognizance of all that concerns the general internal and external policy of the country. The ministers are responsible both to the Assembly and to the President, each as regards his department. The salary of each minister is 50,000 fr.

MINISTER OF FOREIGN AFFAIRS.—His department embraces correspondence with foreign powers, all political and commercial treaties, conventions, &c. (1) Residence and office, 130, rue de l'Université (see p. 261.) The offices for passports are open daily, holidays excepted, from 11 to 4. The

MINISTER OF WAR.—86, rue St. Dominique, has the army and military establishments under his control.

MINISTER OF THE MARINE AND COLONIES.—He superintends all that relates to the navy, military ports, and Colonies. Residence and office, 2, rue Royale. To this department is attached a valuable library of charts, maps, etc., kept at 13, rue de l'Université.

MINISTER OF FINANCE.—The taxes, national debt, sinking fund, customs, post-office, mint, forests, national domains,

(1) This department is divided into four Sections or *Directions*: the Political, the Commercial, the Financial, and that of the Archives. The commercial direction has 28 consuls-general, 47 consuls, and 775 inferior agents under its control.

and Government manufactories, are under his direction. The offices are at the Palais de l'Industrie, Champs-Élysées, and at the Louvre, rue de Rivoli, where information about this department is to be had daily, from 10 to 2.

MINISTER OF THE INTERIOR.—The duty of this Minister is to correspond with the prefects, and all officers attached to the internal government of the State, to execute the laws of elections, to attend to the organization of the national and municipal guards, &c. The *Direction de Sécurité Générale*, annexed to this department, has the supreme control over the police of the country (see p. 65). Residence and offices, Place Beauveau, Faubourg St. Honoré, and 103, Rue de Grenelle St. Germain, where the Central Telegraph and a few other offices still remain.

MINISTER OF JUSTICE AND PUBLIC WORSHIP.—To this Minister all judges, law officers, &c., are subordinate. Letters of pardon, naturalization, &c., are issued by him. The direction of the National printing-office also falls within his jurisdiction. Residence and offices, 13, Place Vendôme. The *Chancellerie de France*, belonging to his department, is at 36, rue Neuve du Luxembourg.

MINISTER OF PUBLIC INSTRUCTION.—This Minister superintends the University of France, schools, and other matters connected with public teaching, the libraries, museums, Institut de France, Académie de Médecine, and generally every public establishment connected with Literature, Science, and Art. His residence is at 110, rue de Grenelle St. Germain.

MINISTER OF PUBLIC WORKS.—This department comprises the supervision of bridges and roads, railways, mines, &c. Residence and offices, 62, rue St. Dominique St. Germain.

MINISTER OF AGRICULTURE AND COMMERCE.—This department comprises customs and commerce, trading companies, patents, weights and measures, agriculture, fairs, markets, veterinary establishments, &c. Residence and offices, 60, Rue St. Dominique.

All the ministerial offices are open to claimants and petitioners, having previously inscribed their names on a list kept for the purpose, on Thursdays from 2 to 4. An audience of a Minister must be applied for in writing. Official receptions are announced in the *Moniteur*. The persons employed are 2,380, receiving 6,500,000 francs annually. Every ministry has a library, relating to its department.

ORDRE DE LA LEGION D'HONNEUR.—The Order of the Legion of Honour was instituted by a law of 29 Floréal,

an X (1802), and remodelled in 1852, for the recompense of civil and military merit, or length of public service. The order is administered by a grand chancellor, who keeps the seal, and is assisted by a secretary-general and a council of ten members. The Legion consists of chevaliers, officers, commanders, grand-officers, and grand-crosses—all nominated for life. The number of chevaliers is unlimited. Foreigners are admitted to the Order, but take no oath. The decoration of the Legion is a star, with five double rays. In time of peace to be admitted in the order "twenty years distinguished services in civil or military functions" are required. In time of war acts of valour and serious wounds; and in time of peace, extraordinary and valuable services of any kind may be rewarded with admission or promotion. All officers, non-commissioned officers, and men of the army and navy in active service, nominated or promoted in the Legion since the decree of 22d of January, in the year 1852, receive annually—as Members 250 fr., Officers 500 fr., Commanders 1,000 fr., Grand Officers 2,000 fr., Grand Crosses 3,000 fr. Pensions of the same amount are granted to all members on the retired list since 22d January, 1852. Every sub-officer or soldier created before 1814, receives 250 fr. per annum, and officers in proportion. The quality of member may be forfeited on the same grounds as that of French citizen. (1)

Besides this Order, there is a medal since 1852 for private soldiers, with an annual pension of 100 fr. It is also given to Marshals and Generals, but without the pension.

Attached to the Order are the establishments for the education of the daughters, nieces, and sisters of the members. (see p. 94.) The Grand Chancellor resides in the hotel of the Order, in the rue de Lille, where the offices also are.

BUDGET.—The public expenditure for 1871 was estimated at 1,796,691,126 fr. (2), the Ways and Means at 1,896,035,706 francs, showing a surplus of 99,344,580 fr.

(1) At the end of 1869, the Legion was composed of 70 grand-crosses, 293 grand officers, 1,391 commanders, 4,663 officers, and 55,000 chevaliers. Among the foreign members are 44 crowned heads and princes of royal blood, exclusive of the Emperor and Imperial princes. No French subject is allowed to wear foreign decorations, unless duly authorised by the Order.

(2) This sum is equivalent to £71,867,645. The ordinary items are: Legion of Honour, 18,321,159 fr.; Justice, 36,363,925 fr.; Foreign Affairs, 13,161,200 fr.; Public Instruction, 28,212,724 fr.; Public Worship, 49,683,981 fr.; Interior, 62,725,685 fr.; Agriculture and Commerce, 12,705,500 fr.; Public Works, 90,430,200 fr.; War, 369,621,036 fr.; Algeria, 45,260,623 fr.; Marine, 164,292,750 fr.; Finances, 765,378,991 fr.

PUBLIC DEBT.—The funded debt now stands as follows, exclusive of pensions and temporary loans for public works:

5 per cent	138,897,640 fr.	interest.
4½ per cent.	37,450,523	—
4 per cent	446,096	—
3 per cent	365,332,993	—
Total	542,127,185	—

NAVY.—From recent returns it appears that the navy of France consisted in January, 1870, of 17 iron-clad frigates, 11 wooden men-of-war, eight iron-clad corvettes, 18 wooden screw-frigates; 96 do. corvettes, dispatch and gun-boats; 74 steam-transports, 2 men-of-war for naval schools, 19 guard-ships and floating batteries; 80 sailing-transports, and 91 small craft. These 416 vessels carry about 6,300 guns, and are manned by about 30,000 sailors and marines. (1) The ships on active service are about 150 in time of peace. (2)

MILITARY ESTABLISHMENT.—The French army was placed on an entirely new footing by the law of the 1st of February, 1868. By this law the whole military force of France was divided into the *Active* or *Regular Army*, and the *Garde Nationale Mobile*.

Regular Army.—The duration of military service in this force was nine years, the four last being passed in the *Reserve*. The men belonging to the latter category could only be called out in time of war by an Imperial decree: they could marry without permission from the military authorities. But the whole system is now undergoing a thorough reconstruction, in which the *Garde Nationale Mobile*, a kind of *Landwehr*, after the Prussian model, will play a conspicuous part. It may generally be stated that this force, comprising all the able-bodied men of the country under 40 years of age, will be liable to be called out for active service in time of war, under certain conditions still undefined. They will be drilled in their own cantons at stated periods. The force will probably be organized by departments into battalions, companies, and batteries. With very few exceptions, all those who have escaped the ordinary conscription, will be bound to serve five years in

(1) There are 2 admirals, 17 vice-admirals, 30 rear-admirals, 130 captains of men of war, 270 captains of frigates, 750 lieutenants, and 600 mates in the French navy. The French mercantile navy consists of 15,092 vessels, measuring together 983,235 tons. A French sailor costs 433 fr. per annum, exclusive of pay, which varies between 292 fr. and 433 fr.

(2) To complete the French fleet, 23 ships more are in course of construction, chiefly small craft.

the *Garde Nationale Mobile*, but receive no pay except when in active service. The effective force of the *Garde Nationale Mobile* is calculated at about 550,000 men, which, added to the regular army and reserve makes up a total of 1,200,000 men in time of war.

The regular French army, including 65,700 men in Algeria, forms at present a total of 400,000 men and about 90,000 horses. The strength of the different branches is nearly as follows: - Infantry, 270,000 men; cavalry, 70,000; artillery, 40,000; engineers, 9,000; drivers, 7,000; other services, 4,000. There are eight Marshals of France, 85 Generals of Division, and 160 Generals of Brigade.

The *Garrison of Paris* is now about 30,000 men.—*General Staff*, 7, Place Vendôme. *Court Martial*, 37, rue du Cherche-Midi.

GARDE RÉPUBLICAINE.—A section of the police force under the Minister of War.

GENDARMERIE.—This force, which is under the orders of the Prefect of Police, is composed of 2 legions, 1 for Paris, and 1 for the department of the Seine. It is composed of 4,441 officers, sub-officers, and privates, including 613 horse, and is entrusted with the maintenance of the public peace. (1)

GARDIENS DE LA PAIX.—These are the municipal police, and organised somewhat on the London system. (2)

SAPEURS POMPIERS.—The firemen of Paris, consisting of a regiment of 2,000 men, are organised on a military footing, and under the orders of the War department; but in case of fires, they obey the orders of the Prefect of Police. (3) A portion are on duty every evening at the theatres, &c.

(1) The Gendarmerie of France consists of 27 legions.

(2) The force comprises: One commissary of police, head of the service, salary 12,000 fr.; one deputy, with 8,000 fr., and a sub-chief, with 3,500 fr., but which may be increased to 5,000 fr.; 20 clerks, from 4,000 fr. to 2,700 fr.; 4 inspectors-general, 6,000 fr.; 32 *officiers de paix*, from 3,000 fr. to 6,000; 16 principal inspectors, 2,500 fr.; 78 brigadiers, 1,800 fr.; 427 sub-brigadiers, 1,600 fr.; 3,676 *gardiens de la paix*, from 4,200 fr. to 1,500 fr.; 321 auxiliaries, 3 fr. a-day; one head physician, 3,500 fr.; and 12 other medical men, 4,600 fr. In all, 4,590 police officials. There are also 26 agents attached to the service of control at the Prefecture of Police. These wear a metal badge under their coats, to prove their quality.

(3) The *sapeurs pompiers* are efficient soldiers no less than active firemen, and are carefully drilled and trained in gymnastics. Medals are annually awarded to such as have distinguished themselves by their exertions and good conduct. The annual cost to the State of the *Sapeurs-Pompiers* is 575,299 fr.

COURTS, TRIBUNALS, &c.—The Minister of Justice is their supreme head (see p. 56).

COURT OF CASSATION, Palais de Justice.—There is but one Court of Cassation for the whole of France. It is the supreme Court of Appeal on all points of law only, and its power is confined to annulling the decisions of the courts appealed from. When, therefore, a cause comes by appeal before the Court of Cassation, it is not at once determined there, but sent down for decision to another court of the same degree with that from which it has come. The time allowed for appeal, in civil matters, is three months; in criminal matters, and breach of police regulations, only three days.

The Court of Cassation is composed of a president, 3 vice-presidents, and 45 counsellors. It is divided into 3 chambers, of *requests*, of *civil*, and *criminal* appeal. In civil cases the appeal first comes before the *Chambre des Requetes*, where the appellant only is heard; and if admitted by that chamber, it passes to the *Chambre Civile*. Attached to it are a procureur de la République, 6 avocats-généraux, a chief registrar, besides 4 under-registrars. A college of 60 advocates has the exclusive right of pleading in this court. The 2 civil sections have a vacation, from September 1 to November 1, but the criminal section always continues sitting.

COUR DES COMPTES, Palais Royal.—This court is the next in rank to that of Cassation. It consists of a chief president, 3 presidents, and 18 masters of accounts, who form the chambers; there are besides 84 *conseillers référendaires*, who examine the accounts and report thereon, 20 auditors, a procureur-général, and a registrar. It is divided into 3 sections or chambers, whose jurisdiction extends over the whole receipts and expenditure of the country.

COUR D'APPEL DE PARIS, Palais de Justice.—This is one of the twenty-eight courts of appeal in France. It hears appeals from the Tribunals of First Instance and of Commerce of Paris and of six of the surrounding departments. The court is composed of a first president, six presidents, and 59 councillors, and attached to it are a procureur de la République, 6 advocates-general, 11 deputy advocates-general, and a registrar. It is divided into six chambers, four of which are for the trial of appeals in civil cases, one for the appeals from the Tribunal de Police Correctionnelle, and one which sits in private and deliberates on the criminal charges referred to it by the Chambre du Conseil of the Tribunal of First Instance, dismissing the charge or directing the *mise en accusation* before the *Cour d'Assise*. The latter is composed of a president and four assessors, councillors of the Cour d'Appel, appointed

by the Keeper of the Seals, and is for the trial of offences entailing the punishment of death, hard labour, etc. The Court of Assize is the only court in which trial by jury prevails. It sits daily from 9 till 12, holidays excepted.

TRIBUNAL DE PREMIÈRE INSTANCE DE LA SEINE, Palais de Justice.—A Court of original jurisdiction, to which all causes are first taken, except those only assigned to the *juges de paix*, and the Tribunal de Commerce. It decides without appeal in actions relating to the person or to personal property, to the amount of 1,500 fr., and to real property, where the rent is not more than 60 fr. It hears also appeals from *juges de paix*. Its jurisdiction comprises the whole department of the Seine, and is composed of 1 president, 8 vice-presidents, 55 judges (18 examining, 12 supplementary) a *procureur-général*, 23 deputy *procureurs*, and 43 sworn registrars. It is divided into 10 chambers, 5 of which take cognisance of civil matters, 3 of police cases, one of civil and criminal cases judged in the *Chambre du Conseil*, and one of cases of expropriation. The court sits every day except Sundays and Mondays. Vacation from Sept. 1 to Nov. 1.

TRIBUNAL DE COMMERCE, opposite the Palais de Justice.—The judges of this court are heads of mercantile houses, elected for two years at a meeting of *commerçants notables* (influential merchants), the list of whom is drawn up by the prefect, and approved by the Minister of the Interior. It cannot contain less than 25 members in a provincial town of 15,000 inhabitants; but in Paris, and other large towns it must contain at least one member more for every additional thousand. No one can be elected a judge under the age of 30, nor unless he be a merchant of at least 5 years' standing. The tribunal is composed of a president, 14 judges, and 16 deputy judges. It has a registrar, 6 under-registrars, and 4 *huissiers*. (1)

TRIBUNAL OF SIMPLE POLICE, Palais de Justice.—The justices of the peace sit here in rotation, and decide upon the breach of police regulations where the penalty does not exceed five days' imprisonment, or a fine of 15 fr. A commissary of police acts as counsel for the prosecution. Appeal may be made to the Tribunal de Première Instance.

(1) The number of cases annually brought before the Tribunal of Commerce is on an average 68,000. Of these, about four-fifths are judged, and the remainder are either settled by conciliation, or withdrawn, except a few that stand over for the following year. There are about 1000 commercial or joint-stock companies formed every year, each representing an average capital of 80,000 fr. The number of bankruptcies was 2,201 in 1869.

JUGES DE PAIX.—There is one for each of the twenty Arrondissements of Paris. Their jurisdiction is three-fold. They form what is called a Bureau de Conciliation, to understand which it is necessary to bear in mind that no action can be brought until the complaining party has summoned the defendant before the juge de paix, whose duty it is to try to effect a reconciliation. They have jurisdiction without appeal when the ground of action does not exceed 100 fr. in value, and jurisdiction subject to appeal in all personal actions to the value of 200 fr., and in actions between landlords of hotels and lodging-house keepers and travellers and tenants, for hotel expenses and loss or damage of effects, etc. They decide without appeal to 100 fr., and with appeal to 1,500 fr. They sit at the mairie of each arrondissement (see p. 65).

ADVOCATES.—The order of advocates comprises 900 members. They have a bureau for gratuitous advice to the poor, open on Saturdays, from 1 till 4, at the Palais de Justice.

AVOUÉS.—The avoués, 210 in number, are licentiates in civil law, and act as solicitors and attorneys; in certain cases they have the right of pleading; and are subject to a chamber of discipline. They take the oath of an advocate.

NOTARIES.—The number of Paris Notaries, who exercise their profession within the jurisdiction of the court of appeal, is 122; they draw up wills, leases, mortgages, title-deeds of estates, and other deeds; they give security to the government, and, on retirement or death, their places can be sold. Their chamber of discipline meets at 1, Place du Châtelet, every Friday.

HUISSIERS.—These officers, 150 in number, fulfil the duties of sheriff's officers, attached to the different tribunals, and their services are required in protesting bills, &c.

COMMISSAIRES PRISEURS (appraisers and auctioneers). — Their number in Paris is fixed at 80. They have the exclusive privilege of appraising and selling by auction, and are under the jurisdiction of the Procureur Général.

CONSEILS DES PRUD'HOMMES, or Councils of Arbitrators. (1) — These councils are instituted for the purpose of amicably settling disputes about wages, &c., between masters and their dependants, in order principally to obviate strikes and other irregularities. By the law of 1853, the councils of prud'hommes are composed of masters and foremen of a certain

(1) Arbitration in matters of trade dates in France from very early times. Prud'hommes were named by the king, for a specified time, or permanently, to exercise vigilance over certain manufactures, to fix prices, &c. In certain maritime districts the fishermen used annually to elect Prud'hommes to examine their accounts and settle their differences.

trade, elected by their peers. Masters, being French subjects, aged 25 or upwards, of 5 years' standing, and 3 years' domicile within the jurisdiction of the Council, are electors for the master-prud'hommes; foremen and workmen, under the same circumstances, are electors for the foremen prud'hommes. All electors aged 30 and upwards, and skilled in reading and writing, are eligible. The masters and foremen are equally balanced in the council, which must consist of 6 members at least. One half of the council is renewed every second year. Their presidents and vice-presidents are named by the Government, and may be selected from among persons that are not eligible as members. They remain 3 years in office, but may be confirmed anew. The different trades of Paris have been divided into four classes, namely, the metal trades, weaving, chemical preparations, and articles of Paris manufacture. These councils decide the most intricate questions with speed by the custom of the trade, generally to the satisfaction of both parties. These questions relate to counterfeits, indemnities, apprenticeships, the condition of children working in factories, hours of labour, and wages. The judgments are without appeal for sums not exceeding 200 fr.; if above that sum, an appeal lies to the Tribunal of Commerce. They meet at the Tribunal de Commerce (see p. 243).

CIVIL ADMINISTRATION OF PARIS.—Offices at the Luxembourg, open from 10 to 5. The Prefect of the Seine is the chief municipal authority in the capital. Besides the duties common to the other prefects of the country, he exercises nearly all the functions of an English mayor. He superintends all public works, establishments, churches, streets and public ways, barracks, excise duties, markets, hospitals, benevolent institutions, direct taxes, public fêtes, Chamber of Commerce, and domains of the State within the department. He also presents to the municipal council the estimates for the coming year. Under him is a *Council of Prefecture*, composed of 5 members, and a secretary-general, with a *Municipal Council* composed of 80 more, elected by universal suffrage. The members of this Council are also those of the *Council-general* of the department, comprising 8 more for Sceaux and St. Denis.

COMMUNAL AND DEPARTMENTAL ADMINISTRATION.—Under this head are comprised four principal divisions. The *First Division* has a bureau for legalizations, patents, translations of foreign documents, sales, purchases and salaries; one for elementary schools, boarding-schools for young ladies, the *salles d'asile* for infancy, *ouvroirs*, (see p. 94) learned societies, the City library, and religious affairs; a third for

commerce and statistics, the Bourse, joint-stock companies, Prud'hommes, and the Chamber of Commerce (see p. 97); a fourth for houses of correction, barracks for the Gendarmerie, Sapeurs-Pompiers, &c., also guard-houses, recruiting, &c.; and a fifth for public festivals, &c.—The *Second Division* comprises a bureau for inscription and delivery of deeds, the archives of the civil department, the installation of municipal councils, the nomination of *maires* in the communes of more than 6,000 inhabitants, statistics, sale and purchase of land, burials and verifications of deaths; a second bureau has the direction of the octroi, public weights and measures, the letting of stands in the streets and public walks, coach-stands, slaughter-houses, and the butchers' trade. The third bureau superintends the hospitals and asylums of the Seine; the Mont de Piété, foundlings, lunatics, wet-nurses, vaccination, ton-tines, and encouragement to charitable institutions. The fourth bureau is devoted to mortgage inscriptions, national property, fisheries, national pension list, sale of unclaimed articles found in the streets, expenses of prosecution under the game-laws, &c. The fifth has the compilation of the electoral and jury lists, the division of electoral colleges, the verification and publication of the results of elections of Deputies, of members of councils-general, mayors, &c.—The *Third Division* has a bureau for the maintenance of canals and rivers, roads, bridges, railways, mills, manufactories, and cleanliness of streets; a second bureau for the canals of the Oureq, St. Denis, and St. Martin; for hydraulic machines, distribution of water and gas, fountains, sewers, street-pavements, foot-paths, and plantations; a third for the direction of the plan of Paris, the widening of streets, expropriations, the naming of streets, numbering of houses,; and a fourth bureau comprising the execution of public works; the granting permissions for building, regulations pertaining thereto, building and repairing churches, prisons, and colleges, slaughter-houses, markets, the Palais de Justice, and the cemeteries of Paris.—The *Fourth Division* has a bureau for the collection and imposition of the taxes, &c.; another for the verification of the lists of tax-payers, the reduction of taxes, &c.; a third for the compilation of the budget of the department, pensions, accounts of the treasurers of benevolent institutions and the octroi; and a fourth for the liquidation of expenses ordered by the Prefect, orders for payment, and accounts of the department.

The financial service of the Department of the Seine is conducted by the following administrations:—*Direction de l'Enregistrement et des Domaines*, rue Neuve de la Banque.

—*Direction des Contributions Directes*, 9, rue Poulletier, Ile

St. Louis. The *Administration of the Customs*, 6, rue de Luxembourg.—*Direction of Indirect Taxes*, 12, rue Duphot.—*Direction des Droits d'Octroi*, 2, rue de Tournon.—*Recette Centrale du Département*, 5, rue Louis le Grand.—*Direction de la Poste aux Chevaux*, 2, rue Pigalle.

To each of the arrondissements of St. Denis and Sceaux there is a sub-prefect, with a *Conseil d'Arrondissement*.

MAIRIES.—Each of the 20 arrondissements of Paris (see their list at p. 4) is headed by a mayor and one or two deputy mayors, whose principal functions relate to births, marriages, and deaths. The prefect of the department is the chief mayor. Offices open daily from 9 till 4, on week days. The mayors or deputy-mayors sit every day from 12 till 2.

TIMBRE NATIONAL.—Bureaux for the distribution of stamped paper are established in the different quarters of Paris, besides the central office, 9, rue Neuve de la Banque.

ELECTORS.—The electoral law of February the 2d, 1852 gives the right of suffrage to every Frenchman born, or foreigner naturalized, of the age of 21 and upwards, on condition of a 6 months' residence in the commune in which he is to vote. Persons condemned for common offences are excluded. Soldiers can only vote when in their own commune. Electors of the age of 25 and upwards are eligible to the Chamber. On the 8th of February, 1871, the whole department of the Seine voted for the deputies to the National Assembly, 43 in number, assigned to it. The number of electors inscribed in the department in 1872 was about 458,000.

JURORS.—By the law of 1853, a juror must be 30 years of age at least, and in the full enjoyment of his civil and political rights. The high functionaries of the state and those belonging to the police or customs' department, ecclesiastics, schoolmasters, domestics, illiterate persons, and such as have undergone certain condemnations, are excluded from the jury-list. Septuagenarians and workmen are exempted. The annual jury-list of the department of the Seine contains 2000 jurors. Persons refusing or neglecting to serve on the jury are liable to a fine of from 200 to 500 fr.

ADMINISTRATION OF THE POLICE.—**PRÉFECTURE DE POLICE**, Caserne de la Cité.—Offices open every day from 9 till 4. The *Bureau de Sûreté* is open night and day. The authority of the prefect extends over the whole of the department of the Seine, the district of St. Cloud, Sèvres, and Meudon, in the department of the Seine-et-Oise, and market of Poissy. He is under the authority of the Minister of the Interior. He is president of a *Conseil de Salubrité*, composed of 20 members, all physicians, surgeons, or chemists,

specially entrusted with the superintendence of the sanitary regulations of the capital, the cleanliness of streets, markets, sewers, &c. It holds its sittings every other Friday at the Prefecture (1). The *Secrétariat-Général* has a bureau for translations of documents, legalization of the signatures of the principal functionaries of the Police-department, statutes of joint-stock companies, statistics, and nomination and discharge of police-officials. A second bureau has the management of the Garde de Paris and Sapeurs-Pompiers, the surveillance of theatres, and public balls, societies, hawkers, bill-stickers, public festivals, apprehension of deserters, smugglers, &c. Lastly, a third bureau is entrusted with the reprinting of ordinances, the restoration of articles lost or seized, and the treasury of the Prefecture. Besides the *Secrétariat-Général*, there are 2 divisions, the *first* of which has a bureau for the detective service, repression of vagrancy, and classification of the sentences of the criminal courts; a second bureau for passports, *permis de séjour*, licences for fire-arms, furnished hotels, *livrets* of servants and workmen, &c.; a third for prisons; a fourth bureau for prosecution of persons arrested on an order from departmental authorities, liberated convicts, or persons to be sent to an hospital; a fifth bureau for licences to prostitutes, the surveillance over *maisons de tolérance*, the search after persons who have disappeared from their homes, the Mont de Piété, public sales, strikes among workmen, suicides, accidental deaths, lotteries, and gaming-houses, lastly, a sixth for the insane, children abandoned by their parents, orphans, nurses, and *maisons de santé*.—The *second Division* has a bureau for the inspection of markets, &c., the deposits of grain by bakers, the bread-assize, the destruction of unwholesome victuals exposed for sale, the Bourse, brokers and workmen of the halles, the verification of weights and measures, the surveillance of ports, canals, floating manufactories on the river, steamers, wine and coal-merchants. A second bureau is for the demolition of houses, and for other works to be executed in the streets, the emptying of sewers, the numbering of houses, public thoroughfares, pedlars and itinerant venders. The third has the surveillance of the cleaning, watering, and lighting of streets, sewers, aqueducts, and fountains, public carriages and wagons. The fourth and last is for dangerous or noisome establishments, breweries, locomotives, fireworks, public health, exhumation of bodies, cemeteries, and the hours of labour in manufactories.—The Garde de Paris, in cases of fire, is under the Prefect of Police. During

(1) There is a *Comité de Salubrité Publique* in each *arrondissement*, connected with the *Conseil*.

the night the *gardiens de la paix* patrol the streets every half hour. They are also stationed at the theatres, concert and ball-rooms. (1) Connected with the Police are the following :

Commissaires de Police.—In each of the eighty *quartiers* of Paris resides a commissary of police, who superintends its cleanliness and lighting; takes cognizance of misdemeanors; makes the first examination of crimes and offences; delivers certificates to obtain passports upon the attestation of two householders. The commissaries attend to all the complaints the public may have to make. Their residence is known at night by a square lantern of red glass hung at the door.

Bureau de Vérification des Poids et Mesures, rue des Lions St. Paul.—New weights and measures are stamped at this office before they can be used in commerce; and inspectors verify every year those employed by tradesmen.

Secours aux Noyés et Asphyxiés.—Witnesses of accidents on the Seine and elsewhere are bound to afford the first aid, and to call the nearest physician or surgeon, or to make it known to the nearest military post or commissary of police. A reward of 25 fr. is given to any one who gets to shore a drowning person, if restored to life; and 15 fr. in case of death. About eighty sets of apparatus for restoring suspended animation are deposited on the banks of the Seine (2).

La Morgue, behind Notre Dame.—This is a place in which the bodies of unknown persons who have met with accidental death are deposited for three days. They are laid upon inclined slabs of black marble, twelve in number, open to the inspection of the public, in order that they may be recognized by those interested in their fate. Their clothes are hung up near them, as an additional means of recognition. If not claimed, they are buried at the public expense. The bodies are separated from the public by glass screens.

PRISONS.—It was not until 1670 that improvements were introduced into the prisons of Paris. Under Louis XVI,

(1) The expenses of the Prefecture of Police amount to about 42,000,000 fr., towards which the State contributes a sum of 5,207,000 fr. The central administration comprises 280 employés. Of the 80 commissaries of Police, 24 receive 6000 francs a-year, the rest 5,400 francs a-year.

(2) The number of medals annually given for saving the lives of persons averages 1230. About one in thirty of these medals is gold, the others in silver. The number of persons annually saved is about 1000. The annual average for the last ten years of the number of dead bodies exposed at the Morgue is 334, viz., 233 men, 52 women, and 49 new-born infants. The Morgue (from *morguer*, to scrutinise), was formerly a police-prison in the Petit Châtelet (see p. 244 n.).

M. de Malesherbes separated lunatics and political offenders from criminals; other improvements contemplated by M. Necker were interrupted by the Revolution. On Sept. 29, 1791, a law was passed which established houses *d'arrêt*, of justice, and detention. All other prisons were prohibited, and mildness towards the prisoners was enjoined. The execution of the measure was scarcely begun, when the system of terror filled the prisons with those who ought to have been for ever strangers to them. The 9th Thermidor put an end to that state of things; and public opinion loudly demanded a change in the system. In 1795, by a decree of the Convention, separate prisons were appointed for the different classes of offenders, and the penal code enacted. The improvement of the prisons has since occupied the attention of the municipality of Paris and of the government; and the new buildings now produce satisfactory results. All the prisons of Paris are annually visited by a Commission selected from among the members of the Council-General. The conveyance of prisoners from one dépôt to another is performed by means of cellular vehicles.

The prisons of Paris under the jurisdiction of the Prefect of Police are seven in number, viz. for persons under accusation or trial; political offences and others liable to only 1 year's imprisonment; for those who have suffered condemnation to death or to the hulks; and females. Besides these there is 1 military prison, under the jurisdiction of the Minister of War. In most of the penal prisons the criminals are allowed books and writing-materials; (1) they are bound to observe the religious duties of their respective creeds; meals are in common; work is obligatory, but permission may be obtained to exercise a particular trade. They may receive visits from their families. Men receive 750 gr. ($1\frac{1}{2}$ lb.) of bread a-day; women 700 gr. (2) For permission to visit any of the prisons, application must be made by letter to M. le Préfet de Police, à la Préfecture. It is, however, but rarely granted.

A prison, important both for its size and its historical associations, LA FORCE, (see p. 222,) has been replaced by the

PRISON MAZAS, or NOUVELLE FORCE, boulevard Mazas, opposite the Lyons railroad. This prison is constructed on the well-known cellular system. A semicircular building forms a centre, to which converge six large wings, each consisting of a ground floor and two stories of 70 cells each; so that every wing contains 210 cells, and the whole structure 1260. A round hall of observation occupies the central body,

(1) Most of the prisons have libraries for the prisoners.

(2) The daily supply of bread to all the prisons amounts to 700 kilogs. of white, and 2,400 kilogs. of brown bread.

and communicates with the long internal corridors which in each wing separate the two rows of cells from one another. In this rotunda is the altar, of white marble, placed on a circular platform supported by 8 Doric columns. Around the frieze is the following inscription: *Gaudium erit in cælo super uno peccatore pœnitentiam agente, quam super nonaginta novem justis qui non indigent pœnitentia.* From this altar, which is approached by a bridge communicating with the lower gallery which runs around the circular hall, the keeper may survey at a glance the 6 galleries which extend from it as from a centre. Each gallery has 2 wooden balconies establishing a communication with the cells of each story, and connected with one another by bridges. The warders in the galleries may communicate with the rotunda by speaking-tubes fixed in the walls. Every cell has a bed, gas-burner and water-closet, and communicates with an apparatus intended both for ventilation and the distribution of warm air. When a prisoner is in want of something, he pulls at an iron knob, which causes an iron blade to project outside, on seeing which, the warder stationed in the gallery immediately attends to him. The door of each cell has a small opening closed by a shutter, from which food is passed into the cell at meal-times. The warder may, besides, by turning a knob, open unobserved a small hole in the door, through which he may see what the prisoner is about. Besides these ordinary cells, there are cells of punishment in each gallery, where unruly prisoners are shut up with nothing but a straw-mattress, in total darkness. Each cell is about 12 feet long by 6 in breadth. There is a *parloir* for each gallery on the ground floor, where persons who have obtained permission from the prefecture may converse with the prisoner they call for. These parlours contain 7 stalls each, with iron grates, where the prisoners are introduced without the possibility of seeing or communicating with one another; opposite these are 7 cells for the visitors, also grated; a keeper walks between these two rows during the conversation, so that no paper or other suspicious article can change hands. There are also a guard-room, a cantine where prisoners, by means of the keeper, may buy what food they like besides the prison-fare, a dispensary for medicines, and rooms for overseers in the upper stories, all contiguous with the central rotunda. In the cellars is the large apparatus for calefaction and ventilation, consisting of 6 large stoves in which a constant fire is kept up, thus distributing warmth through pipes in winter, and producing a draught in summer through the central chimney, which carries off the impure air from all the cells. Railways run all along these cellars under the

galleries, communicating with the kitchens, which are in a court apart from the prison. The rations are contained in tin saucepans, 18 of which fill an iron salver fitting in a wooden frame upon wheels. Each frame, holding 12 of these salvers, is, when full, wheeled on the railway to the bottom of a gallery, whence it is drawn up by pulleys to the upper stories, and the contents distributed to the prisoners by the warders. In the yards between the wings are the *préaux*, circular enclosures divided by walls into 20 small courts communicating with a central building, so contrived that the prisoners may each enter their court for the sake of exercise without being seen by the others. Each court is closed in front by an iron railing, and has a shed for bad weather. A warder stationed in the central building may survey them all. Every prisoner has an hour's airing here daily. A *chemin de ronde* runs all around the prison; sentinels are placed there at intervals. The gas-apparatus consists of three gasometers of 150 cubic metres each. There are 1460 gas-burners in the establishment. In another part of the *chemin de ronde* is the dead-house, and further on a yard containing the guard-house for 100 men, and another in which is the sick-ward. Here the prisoners live in common. The walls facing the rue Mazas and the first court are pierced with loop-holes intended for the defence of the prison in case of a popular outbreak. This prison is reserved solely for persons awaiting trial. Its annual cost is about 95,000 fr.

PRISON DE LA SANTÉ,—in the street of that name. It replaces the old *Maison d'Arrêt des Madelonnettes*, now demolished, and is constructed on the cellular principle, like the Prison Mazas, just described. It covers a space of 25,000 square metres, and consists of four galleries of four stories each, converging towards a centre, which comprises the chapel and the infirmary. One portion of the edifice is reserved for prisoners condemned to not more than a year's punishment. These have their meals in common, and work in the shops provided for them, whereby they earn a little money, if they know a trade, such as tailoring, shoe-making, &c. The rest of the building is constructed on the cellular system, and the prison discipline is there identically the same as at Mazas.

DÉPÔT DE LA PRÉFECTURE DE POLICE.—This prison is a place where persons arrested are detained 24 hours and then either set at liberty or sent to one of the other prisons. It is a new building, constructed on the cellular system. The ward on the ground-floor is reserved for prostitutes, who generally are released after a few hours' confinement, their only fault being disorderly behaviour. There are cells for the insane, who are not kept there more than 12 hours at the utmost, as

a medical man attends twice a-day to decide whether or not they be in a state to require being sent to an asylum. Some of the cells are called *prisons de pistole*, for such as are willing to pay for them. There is also a room set apart for the children of prisoners, or such as have been found lost or abandoned in the streets. The population of this place is on an average 230; the mean entrances and exits per day being 120.

The **CONCIERGERIE**, in the Palais de Justice, is used as a depot for prisoners during their trial, and sometimes for notorious offenders before their committal. For the historical associations connected with this prison, and its description, see p. 240. It costs 25,000 fr. annually.

MILITARY PRISON, 38, rue du Cherche Midi.—This prison replaces the old *Prison de l'Abbaye*, which stood at the corner of the rue Ste. Marguerite, and was formerly a house of correction within the jurisdiction of the Abbaye of St. Germain des Prés. (1) The new building serves as a house of arrest for military offences (see p. 301). To visit this prison apply to the Minister of War, but permission is seldom granted.

STR. PÉLAGIE, rue du Puits l'Hermite.—This prison, formerly a convent of nuns, suppressed at the revolution of 1789, was afterwards converted into a prison for debtors. It has for some years been appropriated to persons condemned to imprisonment for not more than a year, or awaiting trial, and to political offenders, sentenced to short terms of confinement. The internal arrangement of the prison has therefore been much improved. Political offenders are kept apart from the rest, and are at liberty to occupy their time as they please. Prisoners receive soup and boiled meat twice a-week. They are not obliged to work, but may if they choose, in which case they earn something. There are three courts, one of which is set apart for political offenders. About 550 persons are generally confined here. The buildings are large and airy. Its cost to the city is 40,000 fr.

ST. LAZARE, 107, rue du Faubourg St. Denis.—This was formerly a convent of Lazarists; but it is now converted into a general prison for females committed for trial, or condemned to imprisonment for terms not exceeding one year. The *Maison Centrale*, to which they are sent for longer periods, is at Clermont. This prison is divided into three sections, altogether

(1) The horrors which took place there during the Revolution of 1789 gave the Abbaye a fearful interest. It was one of the first prisons entered by the bands of assassins in September 1792. A mock tribunal here sat upon each victim, whence they were dismissed to the hands of the furious mob who were waiting without, by whom they were all un pityingly massacred.

distinct from each other ; the first contains, 1, criminals committed for trial ; 2, those who are undergoing a sentence of imprisonment ; 3, children under 16 years of age. The second section is devoted to prostitutes condemned to short imprisonment for offences against sanitary or other regulations of the police. There is an infirmary for each section. The children are locked up at night in separate cells, where they are strictly watched by means of galleries extending all along them, which have windows opening upon them, but protected by bars and lattices. The number of these cells is 200 ; there are besides other cells in an unwholesome part of the building, which are only had recourse to in cases of extreme necessity. The other sections have dormitories of various sizes. There are also *pistole* cells here, containing from 2 to 3 beds, where prisoners able to pay 25 or 32 sous for every ten days may enjoy a little more comfort. The infirmary of the prostitutes contains 340 beds, distributed into 17 wards. The prisoners of each section pass the day in different halls, not unlike school-rooms. A sister of St. Joseph, 40 of whom attend this prison, presides at an elevated desk, and strict silence is enforced during the hours of labour. The prisoners receive one quarter of their earnings every day, and another quarter when they leave the prison. The children are taught to read and write ; in case of ill-behaviour, they are punished by being excluded from the class for a short period, and this punishment is found extremely effectual. The refectory is on the ground-floor, and consists of a hall, the ceiling of which is supported by nine columns. Here the prisoners awaiting trial, the condemned prisoners, and the prostitutes that are not confined in the infirmary take their meals at different hours. The *cantine*, where prisoners may buy any humble dainties they may fancy, furnishes part of the prison revenue. The diet consists of half a litre of broth, with two-fifths of pulse or vegetables ; on Sundays and Thursdays each prisoner has 125 grammes of meat. A *chemin de ronde* surrounds the building. The prison has its own bakehouse ; the loaves weigh 700 grammes each, that being the daily ration. The chapel consists of a nave and galleries capable of containing 900 persons. The number of prisoners varies from 900 to 1,100, the annual movement of the population of this prison may be estimated at about 10,000, and the cost 70,000 fr. (see p. 195.)

DÉPÔT DES CONDAMNÉS, or *Nouveau Bicêtre*, rue de la Roquette.—This prison is intended as a temporary place of confinement, rarely exceeding six months, for criminals condemned to hard labour or transportation. It consists of a

pile of buildings surrounding a large quadrangular court 180 ft. by 150 ft., three stories high; the lower of which is occupied by workshops, &c., the two upper by the prisoners' cells. The greater part of the western side is allotted to the lodgings of the director and other officers, the general linen store, &c. In this side, too, is the entrance, the porter's lodge, corps-de-garde, &c. A small court, added to the eastern side, is surrounded by a commodious chapel and an infirmary containing 36 beds. A court, in which *surveillants* and sentinels constantly keep guard, surrounds the whole; each prisoner has a separate room, in which he is locked at night; and there are *cachots*, or dark chambers, for refractory prisoners, as well as three condemned cells for prisoners under sentence of death. There is a fountain in the middle of the great court. The average number of prisoners is 400. Prisoners condemned for crimes of comparatively minor importance may, by applying to the Minister of the Interior, obtain permission to pass the time of their sentence in this prison, on condition of paying 60 centimes a-day, or 219 francs a-year, to the State. During their stay in the prison, the convicts are generally obliged to work at a trade (see p. 67). The convicts are paid by the piece; Government takes one-half of their earnings for prison expenses; of the rest, they receive one half every Saturday, and the remainder on their discharge. But, owing to the limited number of trades pursued in the establishment, few of the convicts here are set to the trade they have been brought up to; so that they are generally obliged to learn a new one. Nor is there always work sufficient for all the inmates, as that depends upon the demand in the markets; owing to this circumstance, there are often upwards of 250 men without work, who lounge in the yard, or crowd in winter to the *chauffoir*, a large heated room on the ground-floor. Every prisoner who has employment works ten hours a-day, but is allowed two hours' exercise in the open air. The prison diet consists of 1½ lb. of coarse but wholesome bread per day; a broth soup in the morning, and another soup of some kind of pulse for dinner, except twice a-week, when a piece of boiled meat is given instead. The distribution is effected with great regularity; the provisions are brought into each ward, and each man, on hearing his name called, steps forward and receives his share. The relations or friends of the prisoners are admitted to see them in the *parloir* on Sundays and Thursdays from 11 to 3 (see p. 67). The prison is guarded by soldiers, and 18 keepers or *surveillants* are attached to it. Its annual expenditure is 35,000 fr.

MAISON CENTRALE D'ÉDUCATION CORRECTIONNELLE, or *Prison*

des Jeunes Détenus.—This prison, immediately opposite the last-named one, is constructed upon the cellular principle, and used to receive such male offenders under the age of 16 as had been declared by the tribunal incapable of judgment.

Connected with prisons we may mention the :—

SOCIÉTÉ DE PATRONAGE DES JEUNES LIBÉRÉS DE LA SEINE.—This excellent institution, founded in 1833, is intended for the management of young prisoners while in confinement at the Maison Centrale, and for observing their conduct after the expiration of their punishment. Each member has one or more young prisoners under his own especial care, and whose patron he is. The liberated prisoner is bound apprentice to a trade, and the society assist the family in maintaining him if their means are insufficient. Every individual costs the society on an average 80 fr. a-year. The most gratifying effects have already resulted from the efforts of this society, which is also assisted by government. The conduct of the prisoners is greatly improved, and the number of cases of recommitment diminished from 75 to 7 per cent. The government allows the society 70 centimes per day for each prisoner liberated before the expiration of his time, but only during the remaining period of his sentence, being the same allowance as that given to a colony at Mettray, near Tours, for young offenders sent thither from prison, and employed in mechanical and agricultural work. An annual meeting for the distribution of prizes for good conduct, &c., is held at the Hôtel de Ville, and a report is published every year. The secretary's office is at 9, rue Mezières.

There is another association, called *Société de Patronage pour les Jeunes Filles libérées et délaissées*, 71, Rue de Vaugirard. The City pays 4000 fr. a-year to each of these two societies, and 4,500 fr. to the colony at Mettray.

LAWS OF FRANCE AFFECTING BRITISH AND AMERICAN RESIDENTS.

BIRTHS.—The French law requires Foreign as well as French parents to declare the birth of a child within twenty-four hours to the mayor of the arrondissement, in writing, which declaration is subsequently verified at the parents' house by the medical officer of the mairie. The father, or in his absence the midwife or medical man who attended the birth must make the declaration. Two witnesses, men or women, are besides necessary to sign the register. Parties not complying with these regulations are liable to fine and imprisonment. The entry in the register is legal evidence in England of the birth. A child born in France of foreign parents is entitled to all the rights of a Frenchman, on his claiming them within a year after his majority. (1)

(1) Births and deaths are also registered at the British or American Consulate, when requested, on payment of a fee, but this does not relieve the parties from the duty of registering them at the office of the mayor.

Citizens of the United States temporarily resident in France enjoy the privilege of registering the births of their children at the United States Consulate of the district in which they reside. The certificate of registry must set forth the names of the parents, their place of residence, and the name, time, and place of birth of the child, and must be signed by the parents and the attending physician, and attested by the Consular officer under his official seal.

MARRIAGES.—A marriage in a foreign country between British subjects is valid in England, as a general rule, when the parties have married in the form established in the country in which the marriage is celebrated, and it is valid by the laws of that country; or when it has been solemnized in the house or chapel of the British ambassador by a minister of the Church of England; or, lastly, since the recent statute 12 and 13 Victoria, chap. 68, when the marriage has been celebrated before a British Consul, who has been duly authorized for that purpose. To marry according to French law, publication of the marriage is twice made by the mayor of the commune of each of the parties, with an interval of eight days between each publication. A civil ceremony is celebrated by the mayor of the commune in which one of the parties has lived for six months. The parties must produce the certificates of their birth or baptism, or, if not to be had, a declaration of seven persons made before the *juge de paix* of the date and place of birth of the party, and the consent of their parents properly authenticated; and, if they are dead, certificates of their burial and the consent of the grandfather and grandmother, if living. When the man is upwards of 25, and the woman upwards of 21, it is sufficient to show that the parents have been applied to for their consent in the manner required by the French law.—For a marriage in the Ambassador's house or chapel no notice or previous residence is necessary. The parties intending to marry at the Embassy in this city are required to make oath or declaration before the consul to the effect that they are of age, or that the proper consent has been obtained, and that there is no lawful impediment to the marriage.—To marry at a British Consulate in France both the parties must have dwelt within its district not less than one calendar month, next preceding when notice is given by one of them to the Consul of the intended marriage. A copy of the notice is suspended at the Consulate. The Consul may grant a license for a marriage. When the marriage is by license, both parties have to make oath or declare that there is no impediment to their marriage, that both have had for one calendar month previously their usual places of abode within the district of the Consul, and that the proper consent has been obtained in case of either of them being a minor. At the end of 7 days, when a license has been obtained, or otherwise at the end of 21 days from the notice so given, the marriage may be solemnized, in presence of the Consul, according to the form of the Church of England, or according to any other religious form, or, as a civil ceremony, and by the Consul himself, as the parties desire. The fees are : for entering and suspending notice,

40s. ; for every marriage solemnized by licence, 20s. ; without licence, 10s. For the attendance of the Consul at the marriage when by license 20s.

Marriages celebrated in the presence of a U. S. Consular officer in a foreign country, between persons who would be authorized to marry if residing in the District of Columbia, are valid to all intents and purposes as if the said marriages had been celebrated in the United States. In all cases of marriage before any Consular officer, the latter shall give each of the parties a certificate of such marriage, and shall also send a duplicate thereof to the Department of State. This certificate must be under the official seal, and must give the names of the parties, their ages, places of birth and residence, the date and place when and where the ceremony was performed, and that the marriage took place before the Consular officer giving the certificate. The Consul, however, is forbidden to perform such ceremony unless within the precincts of a Legation of the United States, or unless he is expressly authorized to do so by the laws of the country in which he resides.

DEATHS.—In case of death, a declaration thereof should immediately be made at the mairie by the relatives or friends of the deceased, or by the person at whose house the death took place. The body is then visited by a physician appointed by the mayor to ascertain the causes of dissolution, and cannot be interred without authorisation from him, nor until 24 hours after decease, except in cases otherwise provided for by the regulations of the police. The burial usually takes place two days after death. If all or any of the heirs or residuary legatees are minors or absent, the juge de paix can place his seals on the papers and effects of the deceased. The seals may also be required by any person interested as creditors or legatees. If a will is found the juge de paix delivers it to the president of the tribunal, by whom it is deposited with a notary public.

Information of the death of a citizen of the United States should be immediately given to the nearest United States Consul, who will proceed to the residence of the deceased and place his effects under seal. The Consular officer will collect the debts due to the estate of the deceased in the Consular district where he died, and with the amount thus collected pay the debts which the deceased may have contracted ; but he is to pay no claims not reduced to a judgment for damages on account of any wrongful act alleged to have been done by the deceased. The Consular officer, from the necessity of the case, acts as collector of the effects within the Consulate, not beyond. He is further directed to sell by auction such part of the estate as shall be of a perishable nature ; all such sales must be after reasonable public notice. On the arrival of an administrator, or executor, or their duly authorized agent, the Consul will account to him ; and at the same time report his proceedings to the Departments of State and Treasury. The Consul is further bound to report the death of a citizen of the United States occurring within his Consulate to the Department of State, for publication in the United States.

WILLS.—Wills disposing of real property in England must, whether made there or abroad, be in the English form, namely, signed by the testator, or by another person in his presence by his direction, and attested in his presence by two witnesses. For personal property in England, the English resident abroad must likewise follow the English form unless he has established his domicile or permanent abode (as distinguished from mere temporary residence) in a foreign country, and then to be valid in the English courts his will must be valid by the law of the country of his domicile. By a recent enactment, however, a British subject, whatever his domicile may be, for his personal property in the United Kingdom, has the choice of making his will either in the form required by the law of the place where it is made, or by the law of the place where he was domiciled when the same was made, or by the law then in force in that part of her Majesty's dominions where he had his original domicile. In French law every will made in France in the French form, is valid, and according to the opinion of some, the French form is necessary to the validity in the French courts of every will made in France. With regard to the valid disposal of property by will and to the devolution of property in case of intestacy, for house or landed property, the French law, and when in England, the English law is always followed. For personal property the law of the country in which the deceased had his domicile is followed. It appears to be still a question in the French courts whether a foreigner by settling permanently in France, places his personal property under the French law in these respects, when he is neither naturalized nor authorized by the government to establish his domicile in France. The French law restrains the power of disposing of property by deed or will. A testator having one legitimate child may dispose of not more than half of his property; if two children, a third part; if more than two children, a fourth part only will be at his disposal. Children born out of wedlock whose parents afterwards marry one another are legitimated, and placed on the same footing as legitimate children if they were before the marriage recognised by the father in an authentic manner, as in the register of birth or by declaration before a notary, or even in the marriage act itself. The testator's power of disposing of his property is also restricted when he leaves relations in the ascending line, neither can he give to a natural child more than the law allots to him upon an intestacy. Natural children, when the issue of adultery from the father or mother being married to another person, or of incest, are incapable of taking under a will. In default of a will, all the children inherit alike, without distinction of sex or age; the natural children when recognised in the manner required by law, also inheriting, but only, in case there are legitimate children, for one-third of the share they would have taken if legitimate, and for one-half of such share if the deceased left a parent or brothers, or sisters. Representation is admitted for collaterals in favour of the issue of brothers or sisters only. In the case of the failure of legitimate heirs, the property passes entirely to

the recognised natural children, and failing such, to the surviving husband or wife of the deceased.

There is no universal law in the United States determining the preparation and execution of wills in foreign countries. The general rule is that a will to be valid must plainly and distinctly state the wishes of the testator, and be signed and executed by the testator in the presence of two or more subscribing witnesses. The law of New York requires that each of the witnesses shall write his place of residence opposite to his name, and imposes a fine of \$50 for neglecting to do so.

SUCCESSION OR LEGACY-DUTY.—This duty is payable to the French government in respect of all property left in France by foreigners, whether they were residing in France or not at the time of their decease, and though the same property may be charged with a similar duty in the country to which he belongs. The duty is as follows:—For the husband or wife of the deceased, 3 per cent.; for persons in the ascending or descending line, 4 per cent. For brothers or sisters, uncles or aunts, nephews and nieces $6\frac{1}{2}$ per cent. For grand-uncles, grand-aunts, grand-nephews, and grand-nieces, and cousins-german, 7 per cent. For relations beyond the 4th and up to the 12th degree, 9 per cent., and for strangers in blood, 9 per cent. In case of a life interest the life-tenant pays one-half of the duty, and the reversioner the whole, both to be paid at once, besides one-tenth and half a tenth of the said duty, which is taken on the value of the property on the day of the death. It must be paid within 6 months from the decease, in default of which, a further sum equal to one-half of the duty is incurred.

RESIDENCE, DOMICILE, NATURALIZATION.—Foreigners residing in France are bound to observe the laws; but the civil courts exercise no jurisdiction over matters in dispute between foreigners when they are not settled in France. This rule, however, is often evaded by entrusting the matter to a friend, and is moreover liable to many exceptions, as in case of commercial transactions, or when the subject of litigation is landed property in France. It is departed from in favour of French subjects, who can cite before the French courts even foreigners not living in France, and though the cause of action arose in another country. To obtain a complete domicile and the enjoyment of all the civil or non-political rights of a Frenchman the foreigner must apply to the Minister of Justice, Keeper of the Seal, through the medium of a *Référéndaire au Sceau*, after a declaration in the presence of witnesses at the applicant's Mairie. The dues to be paid amount in this case to 172 fr. The Government decides on applications for naturalization; it can only be granted after enquiry into the character of the foreigner and on the favourable report of the Council of State. The applicant must have obtained permission to fix his domicile in France, and have resided three years in the country subsequently to this permission. But such residence for one year will be sufficient for foreigners who have rendered the country great service, or who have brought to it either a useful discovery or distinguished talents, or who have opened great establishments in it. The amount of dues in

this case is about 100 fr. exclusive of the *Référendaire's* fees. Until naturalization, the Minister of the Interior may order a foreigner out of the country, without assigning any reason.

ARREST FOR DEBT.—Abolished since July 23d, 1867.

BILLS OF EXCHANGE.—By the law of France all endorsements upon bills of exchange, &c., are required to be special. Unless a bill of exchange is payable to order it cannot be negotiated. The holder of a bill of exchange protested for non-payment may, upon procuring the order of a judge, distrain the goods and chattels of the drawer, the acceptor, and the indorsers; which, when so taken, are deposited in the hands of justice to answer the amount of the debt. Actions upon bills of exchange are limited to 5 years from the date of the protest, or from the last proceedings upon it: but different and frequently contradictory opinions have been held by judges respecting the interpretation of the law of 1832, and of certain clauses of the code regarding bills of exchange, and all questions concerning "debt."

AMBASSADORS, CONSULS, &c.—By the law of nations, the hotel of an ambassador is considered as forming part of the territory of the nation which he represents. This, however, does not invalidate the right of a child of a foreigner, born within the precincts of the hotel, to become a French subject on its coming of age. The ambassador is privileged from all civil and criminal proceedings, and so are his servants, secretaries, &c.; but the same privilege does not apply to a consul.

The Consular system of the United States in France and her Colonies embraces the Consulate-General at Paris and all Consulates and commercial agencies distributed throughout the French dominions. The practical working of this extensive system is supervised and directed by the Consulate-General at Paris, which is the Central bureau to which all communications are made, and from which all instructions proceed, and it is directly responsible for its actions to the Department of State at Washington.

COPYRIGHT.—By the French law the authors of works of literature, and composers, painters, engravers, &c., enjoy the sole property and disposal of their works, during their own lives; to their widows for life, if entitled to it under the marriage-contract; to the children of the author for 50 years from his decease, or from the decease of the survivor of him and his widow, if the latter takes a life-interest; to the author's other heirs or assignees (if he leaves no children) for 10 years from his decease. The copyright is possessed by dramatic authors during life, and by their families or heirs for 5 years after. The importation into France of works originating there, and pirated in a foreign country, is a misdemeanor. English authors have since 1852 equal rights with French authors, on depositing within 3 months after publication 2 copies of their works at the Ministry of the Interior, and registering a proper declaration.

PATENTS.—To take out a patent in France all that is required is the payment in advance of 100 fr. per annum during the term of the patent, and the patentee can at any time discontinue the payment, if he finds his patent unproductive, which in that case

becomes public property. Patents of importation are no longer granted, but a patentee in a foreign country, and he only, can take out a patent for the same object in France. When, however, a patent for the same invention exists in a foreign country, it will be good in France no longer than for the term that remains on the original. A patent is lost if not worked in France within two years from its date, or during any two consecutive years within the term granted, unless sufficient cause be shown to justify this neglect.

TRADE MARKS.—British subjects are on an equal footing with the French with respect to redress in France for the usurpation or fraudulent imitation of their trade marks. Since April, 1869, a convention on the same principle has been concluded with the United States.

GAME.—Permission to carry a gun (*port d'armes*) may be obtained at any prefecture; it costs 40 fr., and is valid for only 1 year. The sportsman should always carry it about him, since any authorised guard may always demand to see it; and, if not produced, a summons may be made, which will be attended with expense. Sporting must not be on another's property without leave, and on no uninclosed property out of the season, which is generally from 1st Sept. to 1st March.

FISHING.—Every person is allowed to fish with the line only, the spawning-season excepted, in all rivers, canals, and navigable streams belonging to government, and in all dependencies of such streams, &c., where a fishing-boat can pass. Every person fishing in private waters, without permission of the owner, is liable to a fine of from 20 fr. to 100 fr., besides damages.

INNKEEPERS and masters of hotels, in France, are responsible for the property brought into their house by a traveller, and for all robberies committed by servants or strangers, except in the case of an armed or superior force, or where the property, being of a very considerable value, was not shown to them, or the existence of it mentioned when the traveller came to the hotel, especially if any negligence as to locking-up, &c., can be shown against the owner. Their responsibility holds good even if the traveller leaves the key in the lock of his door during the night; but not so if he leaves the key in during the day. Innkeepers and persons letting furnished lodgings may detain the effects of a lodger in case of non-payment, except the clothes actually in use; they cannot appropriate the effects of a deceased or departed guest, but must obtain the authority of the Tribunal de Première Instance to sell sufficient to satisfy their claim.

SERVANTS, if hired by the day, are paid accordingly, and dismissed at pleasure; those hired by the year are paid by the calendar month, and are entitled to eight days' warning or wages on being dismissed, but must, if required, serve the eight days. When the servant gives warning, or demands to be dismissed, the eight days are not payable unless the master requires the service of the party during that period. The master is in all cases believed on affirmation (see p. 12).

APARTMENTS.—An apartment taken furnished at so much per week or month is presumed in the absence of written proof to the

contrary, to be taken by the week or month, and notice to quit can only be given for the end of a current week or month and before the latter half of it begins, failing which the tenancy continues to the end of the following week or month. When, however, the apartment is taken for a specified period, and there is written proof of it, no notice is necessary. If the tenant remains and is allowed to remain in possession beyond the time, the tenancy continues at the same rent. The rent is paid in advance. When there is no written agreement to the contrary an apartment in Paris taken unfurnished is taken by the quarter or *terme*. The rent is paid at the end of each quarter. Notice to quit must be given 6 weeks before the end of a quarter for a rent under 400 fr. a year, and when above that sum the notice must be given before the commencement of that quarter. Strictly, and for giving notice, the quarter begins on the 1st of January, of April, of July, and of October, but for the payment of rent and for coming in and going out, and when the rent is above 400 fr. it begins on the 15th of these months. During the last quarter the tenant is bound to show the apartment at proper hours to persons applying to see it. The notice to quit should be accepted in writing by the landlord or given through a *huissier*. The death of the tenant does not put an end to the tenancy. In the absence of any writing and until possession has been taken, the party denying the tenancy is believed on his oath. For the amount of the rent and its payment the evidence of the landlord is preferred to that of the tenant, but the latter can call for a valuation. The tenant is bound to deliver up the apartment in the same condition in which the inventory or *état des lieux* described it to be, and if no such inventory was made he is presumed to have received it in a good state of tenantable repair; he is not responsible for the effects of time or for any other damage which happened from causes beyond his control. He is liable for damage by fire, unless he can prove that the fire broke out in another apartment, or that it could not have broken out in his own, or that it arose from bad construction or from *force majeure*.

FORM OF A LEASE.

Je —, propriétaire (or) principal locataire de — maison, la loue à M. —, (or) loue à M. —, — appartement, au — étage, dans ladite maison *describing them accurately*, pour — années, qui commenceront à courir de — (the day) pour — prix (amount) payable à (time of payment), et sous toutes les obligations imposées aux locataires et réglées par le Code civil.

Et moi (the lessee) je prends la présente location comme et ainsi qu'elle est ci-dessus stipulée. Fait double entre nous, à —, le —, mil huit cent soixante —.

(Signatures.)

CHAPTER V.

PUBLIC INSTITUTIONS.

INSTITUT DE FRANCE.—The National Convention, by a decree of 1793, abolished all the literary and scientific societies, or *académies*, established by Richelieu in 1635, and by Colbert in 1663 and 1666. But after the fall of Robespierre, the Convention appointed a committee for the preservation of the monuments of France, created the Polytechnic school, opened the colleges, founded the Conservatoire de Musique, Conservatoire des Arts et Métiers, &c., and by a decree of Oct. 26, 1795 (3d Brumaire, an III.), established the *Institut*, to replace the academies, and the Directory appointed a number of members, whom they authorised to elect others. The Institute was divided into three classes; 1. physical and mathematical sciences; 2. moral and political sciences; 3. literature and the fine arts. Bonaparte, who was elected a member of the first class (Dec. 25th 1797), having become Consul, divided the Institute into four classes (1803): 1. physical and mathematical sciences; 2. French language and literature; 3. ancient history and literature; 4. the fine arts. In 1816, Louis XVIII. changed the four classes into four academies, viz. 1. the *Académie Française*; 2. the *Académie Royale des Inscriptions et Belles-Lettres*; 3. the *Académie Royale des Sciences*; 4. the *Académie Royale des Beaux-Arts*, and some of the most celebrated members being dismissed, others were substituted by royal nomination, and the academies taken under the special protection of the king. In 1832, a fifth *Académie*, under the name of *Académie des Sciences Morales et Politiques*, was added. The funds common to all the academies are managed by a committee of 10 members, two from each academy, presided by the Minister of Public Instruction. The nominations to vacant places are balloted for in each academy, subject however to the approval of the Government. Each receives a salary of 1,500 fr. Every time a member attends, he receives a silver counter to denote that he was present; non-attendance during the year exposes to a fine, and permanent absence, without sufficient cause, to expulsion. Each academy has its special rules and funds. The library, &c., are common to all. Their annual meetings are held as follows.—*Académie Française*, the first Thursday in May;—*Académie des Inscriptions et Belles-Lettres*, the first Friday in July;—*Académie des Sciences*, last Monday in January;—*Académie des Beaux Arts*, first Saturday in Oc-

tober;—*Académie des Sciences Morales et Politiques*, the first Saturday in January. A general annual sitting of all the academies is held in August. The Institut comprises 223 members, besides 7 secretaries, 35 free academicians, who receive no salary, 31 associates, and 225 correspondents.

The *Académie Française* consists of 40 members; this section is specially charged with the composition of the Dictionary, and the extension and purification of the language. It adjudges an annual prize of 2000 fr. for poetry or eloquence, besides two annual prizes founded by M. Monthyon, one for the work most useful to public morals, and another for some distinguished act of virtue displayed by a poor native of France; it likewise awards a prize each year, given by M. Gobert, of 10,000 fr., for French history, and a gratuity of 1,500 fr. every alternate year, the gift of Count Maillé de la Tour Landry, to some deserving but indigent young man of letters. Its meetings (not public), are held on Thursdays at 3 p.m.

The *Académie des Inscriptions et Belles-Lettres*, composed of 40 members, and 10 free academicians, besides foreign associates and correspondents, cultivates the learned languages, antiquities, and monuments. (1) This academy awards an annual prize of 2,000 fr. for the most learned work on French History, and another for numismatics, founded by M. d'Au-terroche. It further awards three medals of 500 fr. each for the best works on French antiquities, and a prize founded by M. Gobert. It meets on Fridays at 3 p.m.

The *Académie des Sciences* contains 68 members (including the two secretaries), 10 free academicians, and 8 foreign associates, besides correspondents. It is divided into 11 sections, as follows:—geometry, 6 members; mechanics, 6; astronomy, 6; geography and navigation, 6; general natural philosophy, 6; chemistry, 6; mineralogy, 6; botany, 6; rural economy and the veterinary art, 6; anatomy and zoology, 6; medicine and surgery, 6. This academy awards a considerable number of prizes, of from 500 fr. to 3,000 fr., for essays on given subjects. Among the founders of these prizes M. de Montyon stands first. A prize of 20,000 fr., towards which the Emperor contributes one-half, is open to competition for the application of the regeneration of bone to surgery; so likewise

(1) This Academy publishes—1. *Ses Mémoires*, 4to; 2. *Les Mémoires qui lui sont présentés par divers savants*, 4to; 3. *Les Notices des Manuscrits*, 4to; 4. *Les Mémoires sur les Antiquités de la France*, 4to; 5. *L'histoire littéraire de la France*, 4to; 6. *Collection des Histoires de France*, folio; 7. *Les Chartes et Documents relatifs à l'Histoire de France, et les Lettres des rois de France*, folio; 8. *Le Catalogue des Chartes*, folio.

a sum of 100,000 fr., left by the late M. Bréant, for the discovery of a specific for Asiatic cholera. Meanwhile the interest of the capital may be applied annually as a reward to those who have approached nearest to the solution of the problem (1). Public meetings every Monday, at 3 p.m.

The *Académie des Beaux-Arts* is composed of 41 members, including the perpetual secretary, and 10 free academicians, besides associates. It is divided into five sections, viz. painting, 14 members; sculpture, 8; architecture, 8; engraving, 4; musical composition, 6. Meetings every Saturday at 3 p.m.

The *Académie des Sciences Morales et Politiques*, restored by an ordonnance of Louis Philippe (Oct. 26, 1832), is, since April, 1855, composed of 40 academicians, divided into 5 sections, as follows:—moral philosophy; legislation, public law and jurisprudence; political economy and statistics; history and the philosophy of history; and lastly, a new section of 10 members, under the title of “Political, Administrative, and Financial Section.” At least one annual prize is given. This academy has 5 free academicians and also 5 foreign associates. It meets on Saturdays, at 1 p.m. (2).

A perpetual secretary is attached to each academy, except to that of sciences, which has two.

BUREAU DES LONGITUDES.—This society, formed in 1795, for the discovery of methods for the more accurate determination of longitudes at sea, and for the improvement of navigation by means of astronomical observations, holds its meetings at the Observatory. By a decree of January, 1854, it is composed of 9 titular members, viz.: 2 members of the Academy of Sciences, 3 astronomers, 2 members belonging to the department of the Navy, 1 belonging to the War department, and 1 geographer. There are besides 4 assistant-members, viz.: 1 of the Academy of Sciences, 2 astronomers, and 1 member belonging to the Navy-office. To these are added 3 artists. The Bureau compiles the *Annuaire des Longitudes* and the yearly astronomical tables, called *Connaissance des Temps*; the latter, being published at least 3 years beforehand, favours improvements in astronomical instruments, the calculation of tides, magnetic variations, &c. The

OBSERVATORY is a distinct establishment, under the management of a director, 4 astronomers, a professor of natural philosophy, and several assistant-astronomers and pupils.

(1) This Academy publishes—1. *Compte-Rendu de ses Séances*; 2. *Recueil de ses Mémoires*; 3. *Recueil de Mémoires des savants étrangers à l'Académie*.

(2) This Academy publishes its *Séances et Travaux* monthly.

The instruments, &c., are under the control of the director, who publishes the observations made during the year, and corresponds with the Minister of Public Instruction and with foreign observatories. The observations of chronometers, &c., are communicated to the mercantile navy (1).

CONSEIL NATIONAL DE L'INSTRUCTION PUBLIQUE.—

It is believed that Charlemagne was the founder of the University of Paris, so celebrated in the history of France. In 1789, the 10 or 12 universities in France, and all its religious colleges, were suppressed, and no definite plan of public instruction adopted, until Napoleon I. established one imperial University, consisting of twenty-five academies, for all France, under the direction of a council and a grand master. Louis XVIII. abolished the latter, but kept up the academies. The council was afterwards re-established under the title of *Conseil Royal de l'Instruction Publique*, and, in 1822, the office of grand master was restored, and the minister of Public Instruction invested with it. Since then, a decree of March 9th 1852, has established a Supreme Council of Public Instruction presided by the Minister of Public Instruction, and composed of five bishops or archbishops, three Senators, three Councillors of State, three members of the Court of Cassation, three ministers belonging to the Lutheran, Reformed and Jewish creeds, five members of the institute, eight inspectors-general, and two heads of private establishments of instruction. All the members are named by the Government for one year. The Supreme Council assembles at least twice a-year. It gives its opinion on bills concerning public instruction, on regulations respecting examinations, &c., and has the control over all the Councils of Academies in France, which are now 15.

Public Instruction in France is distinguished into *Instruction Supérieure*, comprising the faculties; *Instruction Secondaire*, comprising lyceums and communal colleges; and *Instruction Primaire*, comprising elementary schools. There are 8 inspectors-general for the faculties, 8 for the establishments of secondary, and 4 for those of primary instruction.

INSTRUCTION SUPÉRIEURE.—THE ACADEMY OF PARIS possesses a library at the Sorbonne, and consists of 5 faculties—*Sciences, Letters, Theology, Law, and Medicine*. The first three are established at the Sorbonne, where the annual programmes of the lectures may be obtained.

(1) This establishment now publishes the *Bulletin de l'Observatoire*, containing the daily barometrical readings telegraphed from the coasts of France, with remarks relating to the fore-cast of storms at sea. See also Montsouris, p. 443.

Sciences.—To obtain the following degrees, the candidate must be *bachelier ès lettres*, or else undergo a previous trial, consisting of a translation, both oral and in writing, from the Latin into French: *Bachelier ès Sciences*: logic, history, and geography; pure and mixed mathematics; natural philosophy, chemistry, zoology, animal physiology, botany, and geology,—all within the limits of the programmes of the lyceums. *Licencié ès sciences mathématiques*: differential and integral calculus, mechanics, and physical astronomy. *Licencié ès sciences physiques*: chemistry, physics, and mineralogy. *Licencié ès sciences naturelles*: botany, geology, zoology, and anatomy. To become a licentiate, the degree of bachelor must have been taken, and two courses of the faculty must have been followed in the same year. *Docteur ès sciences*: candidates are required to sustain two theses on the subjects of one of the 3 licentiates' examinations.

Letters.—To obtain the degree of *Bachelier ès lettres*, the candidate must be 16 at least, and undergo two examinations, one in writing, consisting of three compositions, and the other oral, on Greek, Latin, and French authors, and, at his request, on a living language; also on all matters taught in the classes of rhetoric and philosophy. (1) *Licencié ès lettres*: the candidate must be a bachelor of one year's standing, and have taken four *inscriptions*. The examinations consist of compositions in French, Latin, and Greek, and in literary, philosophical, and historical questions. A licentiate becomes *Docteur ès lettres* by sustaining two theses; one in Latin, the other in French, on two distinct subjects at his choice within the compass of the instruction given in the faculty.

Theology:—Dogmatic theology, moral theology, sacred scriptures, ecclesiastical law, sacred eloquence, and Hebrew. Degrees: *bachelor*, *licentiate*, and *doctor*.

The Faculty of Law is established at the École de Droit, Place du Panthéon. There are 19 professors who lecture on the civil code, civil practice, criminal practice and legislation, the commercial code, administrative law, the code Napoléon, comparative criminal and penal legislation; law of nations, Roman law, Pandects, political economy, and the history of Roman and French law. To be admitted to follow these courses, in order to become an *avoué*, or solicitor, he must inscribe his name as a student (2); but to graduate in this faculty he must besides be *bachelier ès lettres*.—*Bachelier en droit*: two examinations are necessary for

(1) See "Manuel du Baccalauréat ès Lettres."

(2) The number of law-students in 1870 was 2,801.

this degree, which is taken at the end of the second year; the first in the civil code and the institutes of Justinian; the second in the civil code, and the codes of procedure, penal laws, and criminal process. *Licencié en droit*: a third year's study is requisite for this degree, and two examinations, one in Roman law, the other in civil and commercial codes, and in administrative law, besides a thesis. *Docteur en droit*: a fourth year is necessary for this degree; two examinations and a thesis consisting of two dissertations, one of which must be on Roman law.

The *Faculty of Medicine*, and everything relating to that science, is specially treated of in Chapter VII. (see p. 117).

The title of *agrégé*, which is independent of the usual degrees, is obtained after a most difficult examination by competition, by such as aspire to a chair in the University. The salaries of the professors vary from 2,000 fr. to 8,000 fr. All their lectures are public and gratuitous.

The number of students attending the faculties of the University of Paris amounts to about 2,500 for law, 3,000 for medicine, and 1,500 for the sciences. Foreigners are admitted to matriculate in law, letters, medicine, or the sciences, on producing certificates from their own countries of having been admitted into faculties of the same order, if equivalent to the French diploma of *bachelier ès lettres*.

SUPERIOR SCHOOLS.—**COLLÈGE DE FRANCE**, 1, Place Cambray, instituted in 1530 by François I.—At this college 36 professors give public and gratuitous lectures on the following subjects:—astronomy; mathematics; general and experimental philosophy; medicine; chemistry; natural history; comparative embryology; natural, comparative, and national law; history, political economy, archæology; Hebrew, Chaldee, Syriac, Arabic, Persian, Turkish, Chinese, Mantchou-Tartar, and Sanscrit; Greek literature; Greek and Latin philosophy; Latin eloquence; Latin poetry; French literature of the middle ages, as also modern; literature of modern Europe; Slavonic literature, epigraphy and Roman antiquities.

MUSÉE D'HISTOIRE NATURELLE, Jardin des Plantes. — A college or body of 16 professors gives lectures on natural history; palæontology; comparative physiology, anatomy and natural history of man; comparative anatomy; general and practical chemistry; mineralogy; geology; botany; general physiology; rural botany; cultivation of plants; physics applied to natural history. There are 15 assistants, 1 librarian, and other officers, besides 2 masters for instruction in drawing and painting flowers, and an establishment of painters of subjects of natural history (see p. 336).

CONSERVATOIRE DES ARTS ET MÉTIERS, 292, rue St. Martin.—This establishment, especially intended for the technical education of manufacturers and mechanics, contains 14 professorships of practical and descriptive geometry; natural philosophy and explanation of machines; agriculture; mechanics, economy, and legislation, relating to manufactures; statistics, civil architecture, drawing; practical chemistry, the ceramic arts, practical agriculture, spinning and weaving, dying and printing textile fabrics. There are also Sunday lectures on various subjects (see p. 209). All are gratuitous, and the expense supported by the State.

ÉCOLE NORMALE, 45, rue d'Ulm.—This institution, established in 1808, is intended for the education of young men who wish to become candidates for professorships. To be admitted, they must be between the ages of 17 and 23, must have taken the degrees of *bachelier ès lettres* and *bachelier ès sciences*, and must have terminated their studies, philosophy included, in a lyceum or in a *collège communal de plein exercice*. The course of education in this school lasts three years; but two additional years must be passed in a superior division of the school to obtain the doctor's degree, or become an *agrégé* in a faculty. The establishment is administered by a director, under the control of the Minister of Public Instruction. There are 27 professors and 80 pupils.

ÉCOLE PRATIQUE DES HAUTES ÉTUDES.—Founded in 1868 for young men possessed of a decided talent for scientific researches. It is divided into five sections, as follows:—1. Mathematics; 2. Natural Philosophy and Chymistry; 3. Natural History and Physiology; 4. History and Philology; 5. Economic Sciences. It has no special seat of its own, but its sections are disseminated among the courses of the Collège de France, the Sorbonne, the Museum of Natural History, and the Observatory. Their course of study cannot exceed three years; they may receive an annual pecuniary indemnity, be sent on scientific missions, and obtain a Doctor's degree without being licentiates.

SPECIAL SCHOOLS.—There are various special schools founded in Paris, mostly by Government, and therefore called *Ecoles du Gouvernement*; of these we subjoin a list.

ÉCOLE POLYTECHNIQUE, rue Descartes, Montagne Ste. Geneviève.—A decree of the National Convention, dated March 11, 1794, created an École Centrale, which, by a decree of Sept. 1, 1795, took the name of École Polytechnique. It was completely re-organised in 1852. The object of this justly-celebrated institution is to form pupils for the artillery, the staff, engineering, the marine service, bridges and highways, min-

ing, telegraphs, and other departments. Pupils are admitted from the age of 16 to 20. Soldiers having served two years are admitted until the age of 25. They must be French by birth, or naturalized, and free from physical defects. Every year candidates for admission undergo a strict examination in Paris and the departments. The terms are 1,000 fr. a-year, exclusive of books and equipments. The affairs of the school are under the superintendence of a council and an administrator. The period allowed for study is two years. The number of pupils is 260, with 20 professors. Strangers are not admitted without permission from the Minister of War (1). It possesses a library of 26,000 volumes (see p. 324).

ÉCOLE DES PONTS ET CHAUSSÉES, 28, rue des Saints Pères. — This school, placed under the authority of the Minister of Public Works, consists of about 100 pupils, taken from the École Polytechnique, who receive instruction in whatever concerns the different branches of civil engineering. Foreigners are allowed to follow the lectures, on receiving an authorisation from the Minister of Public Works, which must be applied for by their respective ambassadors. It has 15 professors.

ÉCOLE D'ÉTAT-MAJOR, 138, rue de Grenelle. — Pupils for the staff service are received here, selected by competition from among the sub-lieutenants of the army and the pupils of the Polytechnic School, and the Military School of St. Cyr. After 2 years' study they may be appointed to lieutenancies of the staff, after which they are drafted into the regiments of the line. There are 75 pupils and 15 professors.

ÉCOLE DES MINES, 62, Boulevard St. Michel. — This establishment, erected in 1783, is under the control of the Minister of Public Works, and intended for the study of mineralogy, geology, mining, &c., for which purpose it possesses a considerable collection of minerals, and a scientific library. At its head is a *Conseil des Mines*, composed of 8 inspectors, which directs all affairs relating to mining operations. Gratuitous lectures are given in geology and mineralogy during six months, commencing Nov. 15. There are : 1. the *élèves ingénieurs*, taken from the Polytechnic School ; 2. foreign pupils, admitted by competition as day-scholars. The library is public from 11 to 3, holidays excepted.

ÉCOLE CENTRALE DES ARTS ET MANUFACTURES, 1, rue des Coutures St. Gervais, founded in 1828, and established on the plan of the old École Polytechnique, for young men intending

(1) The fullest information on this remarkable institution will be found in the official publication called "Programme des Etudes."

to become civil engineers, directors of manufactories, builders, &c. It does not admit pupils under 16; candidates must pass an examination in arithmetic, algebra, geometry, and mathematical drawing.

ÉCOLE DES CHARTES, at the Palais des Archives, rue du Chaume.—Founded by Louis XVIII., for the study of ancient manuscripts in the archives of the kingdom. Three professors and four assistant-professors give lectures daily on palæography, political institutions and diplomacy. The number of pupils is unlimited; to be admitted the candidate must have the degree of bachelor, and undergo an examination; his age must not be under 18, nor exceed 25. The establishment is open daily from 10 to 4; it possesses an elegant lecture-room for 100 pupils, and a small library with desks, where students are at liberty to study between lectures. The students who distinguish themselves receive 600 francs annually, from the Minister of Public Instruction, until they obtain places as professors of the school, assistants of the Académie des Inscriptions, or librarians.

ÉCOLE DES LANGUES ORIENTALES VIVANTES, now provisionally transferred to the Collège de France.—Here 9 professors lecture publicly and gratuitously on the following languages:—Vulgar Arabic, Persian, Turkish, Armenian, Modern Greek, Hindoostanee, Vulgar Chinese, Tamool, Annamite, Japanese, Malay, and Javanese.

ÉCOLE DES BEAUX ARTS, 14, rue Bonaparte.—This school, which is under the control of the Minister of the Fine Arts, is divided into 3 sections, painting, sculpture, and architecture. Lectures are given gratuitously by 8 professors. Annual prizes are distributed; the first prizes entitle the successful candidate to study at Rome at the expense of the State (see p. 288).

INSTRUCTION SECONDAIRE.—This division of public instruction comprises two kinds of lyceums and colleges: those for classical and scientific, and those for industrial education (*Enseignement Classique, Enseignement Spécial*).

LYCEUMS.—In Paris the Lyceums are exclusively classical and scientific. They comprise three divisions; viz. an elementary one, then one of grammar, for all pupils under the age of 15; and the superior division, where sciences and literature are taught. The lowest comprehends the 9th, 8th, and 7th classes; that of grammar, the 6th, 5th, and 4th; the superior one the 3d, 2d, and those of rhetoric and philosophy. The literary section of the upper division prepares pupils for the faculties of letters and jurisprudence; the scientific one for sciences and medicine, the Polytechnic and other special schools. Pupils must pass three years in the division of grammar, and three

in the upper one. The lyceums are visited once a year at least by inspectors. Each lyceum has a *proviseur*, or head of the establishment, a *censeur des études*, who has the discipline, a treasurer, and a chaplain. (1) In Paris, the terms for boarders are: 1st division, 950 fr.; 2d, 1050 fr.; 3d, 1150 fr.; for outdoor pupils, 120 fr., 150 fr., and 200 fr. respectively, and 60fr., 75fr., and 100 fr. for extraordinary classes. For the higher mathematics the charges are: boarders, 1500fr.; outdoor pupils, 250fr., extraordinary classes, 120fr. Music, dancing, &c., are extra charges. The course of education comprises Greek, Latin, English, German, Spanish, and Italian; philosophy, physics, chemistry, mathematics, history and geography. As hygienic improvements, gymnastics and drill have now been rendered compulsory.

There are now in Paris six lyceums, between the pupils of which, and the lyceum of Versailles, there is a competition (*Grand Concours*) for prizes at the end of each year. Each lyceum sends ten of the best pupils of every class from the fourth upwards, to the Sorbonne, where the competition takes place. Similar *concours* are organised in each of the 15 Academies, and ultimately the victors throughout all France compete together for the *Prix du Ministre*. The proclamation of the prizes takes place with great pomp at the Sorbonne, in the presence of the whole *corps universitaire*.—The following is a list of the lyceums: *Lycée Descartes*, 123, rue St. Jacques; 42 professors, comprising four lecturers on the Arabic, Turkish, and Persian languages; 370 boarders, and 500 day-scholars.—*Lycée Corneille*, rue Clovis; 18 professors, 350 boarders.—*Lycée St. Louis*, 42, Boulevard St. Michel; 50 professors, 400 boarders, and 400 day-scholars.—*Lycée Charlemagne*, 120, rue St. Antoine; 40 professors, 800 day-pupils.—*Lycée Condorcet*, 65, rue Caumartin; 33 professors, 1,100 day-pupils.—*Lycée de Vanves* (elementary), 18 professors, 500 pupils (2).

The *Collège Rollin*, 42, rue Lhomond, belongs to the City; it has 40 professors and 300 boarders.

(1) The salaries for Paris are as follows:—Provisours, 6,000 fr.; censeurs, 5,000 fr. (both having lodging and firing besides); professors, 1st class, 4,500 fr.; 2nd, 4,000 fr.; 3rd, 3,500 fr. 4th, 3,000 fr. Deputy-professors, 1st class, 2,500 fr.; 2d, 2,000 fr. To these fixed salaries must be added the *éventuel*, consisting of a portion of the clear profits of the lyceums of Paris and Versailles taken collectively and divided among the functionaries. The *minimum* of the *éventuel* guaranteed by the state is 1,000 fr. in the departments; in Paris it is 3,000 fr.

(2) Besides the government schools, there are also many private establishments of the kind, chiefly conducted by Jesuits.

Of the private establishments of a similar nature, the following are the most considerable : *Collège Stanislas*, 22, rue Notre Dame des Champs ; 30 professors, and 200 boarders. *Collège Ste. Barbe*, place du Panthéon, which, including an establishment connected with it at Fontenay aux Roses, has 100 professors and 1,000 boarders and day-scholars.

ENSEIGNEMENT SPÉCIAL.—This *Special Instruction* comprises French, foreign living languages, history, geography, mathematics, chymistry, natural philosophy, natural history, geology, botany, mechanics, book-keeping, commercial law, and agriculture. In Paris this instruction is chiefly given by the following establishments :—

Collège Municipal Chaptal, 29, Rue Blanche.—This college admits boarders at 1,000 fr. a year. Out-door pupils pay 200 fr. Latin is also taught here optionally. The number of pupils is about 1,000.

Collège Municipal Turgot, 17, Rue du Vertbois.—This affords a somewhat inferior instruction. It has no boarders, but about 600 day-scholars. The

École Colbert, 27, Rue de Château Landon, is a school of the same description, opened by the City in November, 1868.

The following are solely devoted to certain branches :—

ÉCOLE SUPÉRIEURE DU COMMERCE, 24, rue St. Pierre Popincourt.—Founded in 1820 by the late Casimir Périer, and by Messrs. Chaptal, Ternaux, and Laffitte. The pupils here receive a practical commercial education, at an expense for board and tuition varying between 1,200 and 1,400 fr. a-year.

ÉCOLE DE LA CHAMBRE DU COMMERCE.—A somewhat similar establishment to the preceding one, opened in 1863 in the Avenue Trudaine under the superintendence of the Chamber of Commerce. The number of pupils is 400 : the studies comprise modern languages, mathematics, natural philosophy, drawing, natural history, and geography. In the evening there are lectures for adults. The building comprises four class-rooms, three amphitheatres for lectures, a gallery of natural history, and a library.

ÉCOLE GRATUITE DE DESSIN, DE MATHÉMATIQUE, ET DE SCULPTURE D'ORNEMENT, 5, rue de l'École de Médecine. For the instruction of artisans in drawing and architecture, geometry, arithmetic, mensuration, timber-cutting, &c.

ÉCOLE SPÉCIALE ET GRATUITE DE DESSIN, 7, rue de Dupuytren.—Young women here learn figure, landscape, flower designing, &c., for manual professions.

CONSERVATOIRE DE MUSIQUE ET DE DÉCLAMATION LYRIQUE, 15, faubourg Poissonnière.—Founded for the gratuitous instruction of young persons of both sexes in singing, music,

and declamation. There are 10 *bourses* of 1,000 fr. founded by the City and the Government for as many boarders. Outdoor pupils are admitted after passing an examination, and must have attained the age of 10 for the piano or other instruments, of 15 for declamation, and of 16 for singing. Their number is 600; a musical library, of 8,000 volumes, public from 10 to 3, is attached to this establishment. There is an annual competition here for a *Grand Prix de Rome* in musical composition. The successful candidate is sent to Rome for two years (see p. 193).

.. SECONDARY INSTRUCTION FOR GIRLS.—Is provided for since January, 1868, in the shape of public courses given at a moderate expense in one of the annexed buildings of the Sorbonne, Rue Gerson.

INSTITUTIONS, PENSIONS.—These establishments are equivalent to academies and boarding-schools in England, but are under the control of Government. In Paris there are 50 *institutions* or preparatory schools for the lyceums, and 240 *pensions*. The number of *institutions* for young ladies is about 200, and of *pensions* 150. There are upwards of 500 such establishments in the department of the Seine.

INSTRUCTION PRIMAIRE. — This branch of public instruction comprises in the department of the Seine 1,843 primary schools, in which reading, writing, and arithmetic, together with the catechism and a little history and geography are taught to about 184,000 children. A somewhat higher degree of primary instruction is given in the

ÉCOLES PRIMAIRES SUPÉRIEURES DE LA VILLE DE PARIS, forming the fourth class under the direction of the Imperial Council of Public Instruction. There are two for boys, and one for girls.

The City moreover supports 522 Écoles Primaires for boys and girls; there are also about 60 for the former, conducted by the *Frères des Écoles Chrétiennes*, (see p. 103); and as many for the latter, under the guidance of the *Sœurs de St. Vincent de Paule*. The total number of pupils is about 200,000. The expense of all the Écoles Primaires to the municipality is about 5,200,000 fr. (1) annually. Children are admitted from the age of 6 to that of 15. Elementary singing is taught in all these schools. The salaries of the masters are 1,800 fr.; the mistresses 1,500 fr. per annum; besides a lodging, or 300 fr. for rent. Their salaries are increased every 5 years by 200 fr., till the total increase amounts to 600 fr. If they hold an evening class for adults, they are paid in addition 10 fr. annually per pupil (2).

(1) Under the Restoration it was only 70,000 fr.

(2) The City has provided a school for children of the Jewish

ECOLÉS SPÉCIALES DE DESSIN.—Of these schools there are 7 for males, and 2 for females, maintained by the City of Paris.

ADULT SCHOOLS.—There are in Paris 80 schools or classes for adults, containing 14,000 pupils. The pupils receive gratuitous instruction in reading, writing, arithmetic, grammar, drawing, geometry, vocal music, &c., every evening from 8 till 10, so as not to interfere with their avocations.

OUVROIRS.—These are useful establishments kept up by the administration of hospitals for furnishing work to young girls; there are 1 or more in each arrondissement; their total number is 30, and the children frequenting them are upwards of 1,600. Their cost, including the adult schools, is 632,125 fr. per annum.

SALLES D'ASILE, or Infant Schools.—There are 84 such establishments; they receive during the day about 15,000 children of both sexes. Their annual expense is about 200,000 francs. Infants are received till their sixth year (1).

The **MAISON DE ST. DENIS** and its branch establishments are devoted to the instruction of the daughters, sisters, and nieces of members of the Legion of Honour. This institution was originally established by Napoleon I. in the Château of Écouen, under the superintendence of Madame Campan, and was rendered illustrious by the peculiar favour of the Emperor, who often visited it; by the Letters and the enlightened cares of its excellent governess; and by the numbers of accomplished women who received their education within its walls. Since 1815 it has been fixed in the vast buildings of the confiscated Abbey of St. Denis, and according to the latest regulations, is thus constituted. The Grand Chancellor of the Legion presents the Lady Superintendent of the establishment to the Government for appointment, and names the other ladies by his own authority. All pupils are nominated by the Grand Chancellor. The establishment consists of a lady superintendent, an inspectress, 3 directresses, a treasurer, 6 ladies dignitaries; 12 ladies of the 1st class, 33 ladies of the 2nd class, 20 novices, besides candidates for the noviciate, and 500 pupils, of whom 400 are taught gratuitously, the remainder at the expense of their families. The superintendent, dignitaries, and governing members of the institution wear a decoration consisting of

persuasion in the *Marché des Blancs Manteaux*. The total number of children frequenting the primary schools of Paris in 1869 was about 174,000.

(1) The most authentic accounts of the institutions for public instruction in France are to be found in the "*Annuaire de l'Université*," and in the "*Reports*" of the prefect of the department.

a four-branched enamelled cross, and retiring pensions are allowed them. A highly finished education is given to the pupils; and the young ladies who are brought up here receive all the advantages that can result from a well-matured system of collegiate instruction, aided by eminent professors of the fine arts and music. Three almoners and a large medical staff are attached to the service of the establishment. The rules of the house are exceedingly strict, without being severe; all the members of it wear the same uniform, black dresses, black bonnets and gloves, with aprons and collars; all dine together, and are subjected to almost military discipline. Frequent examinations take place, and prizes are awarded according to merit. Permission to visit the establishment is granted by the Grand Chancellor on a written application.

Two branch houses, connected with this institution, are established, one at Écouen, with 200 pupils, the second with 300 pupils, at the *Maison des Loges*, at St. Germain. They are superintended by the *Congrégation-de la Mère de Dieu*, an order of nuns. The number of gratuitous admissions in these three establishments is 800, but boarders may be admitted at 900 fr. a year. None but daughters of officers not below the rank of captain are admitted at St. Denis; at the branch establishments even the daughters of privates are admitted. Protestants are excluded. All the dignitaries and teachers have been brought up in the establishment.

ÉCOLES D'ÉQUITATION.—The best are at 12, rue Duphot, and 82, Avenue des Champs Élysées.

GYMNASE, 55, Avenue Montaigne, Champs Élysées.—At this institution, conducted by M. Triat, instruction is given to pupils of both sexes in gymnastic exercises. It is very well attended, and the public are admitted at 4 and 8 p. m.

PUBLIC MUSEUMS.—Besides the *Louvre*, containing the richest and most important collections of ancient and modern art, there are several other Museums of art, numismatics, natural history, etc.; for these see Index under *Musée*, *Galerie*, and *Cabinet*.

PUBLIC LIBRARIES.—This city possesses many valuable public libraries, for which, see *Index*, under the head *Bibliothèques*.

PRIVATE LIBRARIES.—There are several attached to the different public offices and institutions; but they cannot be visited without permission granted for a special object. Thus every ministry has one relating to its peculiar department; the Depot de la Marine comprises 25,000 volumes; the Home Office has one of 22,000; and the *Ecole Polytechnique*, *Ecole des*

Ponts et Chaussées, *Séminaire St. Sulpice*, and *Observatoire*, have each their particular one of about 20,000 volumes.

PERIODICAL EXHIBITIONS.—Of these the most important are—the periodical Exhibitions of National Industry, which, were held in the *Palais de l'Industrie* (see p. 157), as well as the annual Exhibition of the works of Living Artists (1) and the annual Horticultural Exhibitions. (See below.)

LITERARY AND SCIENTIFIC SOCIETIES.—The names of most of these denote their object. In the following list those marked with an asterisk publish periodicals, or apply funds towards the advancement of human knowledge.

SOCIÉTÉ FRANÇAISE DE NUMISMATIQUE ET D'ARCHÉOLOGIE, 58, rue de l'Université.—Founded in 1865; devotes itself to the history and antiquities of the Gauls and French down to the 16th century; 60 resident members, and numerous correspondents. Meets every Friday.

SOCIÉTÉ DE L'HISTOIRE DE FRANCE.—Meets on 1st Tuesday of every month, at the Archives Nationales. It publishes original documents on the History of France, previous to 1789.

SOCIÉTÉ LITTÉRAIRE POLONAISE, 6, quai d'Orléans.—Founded in 1833, under the auspices of the late Prince Adam Czartoryski. It meets once a week, and possesses a library of 50,000 volumes, which is public (see p. 254).

INSTITUT HISTORIQUE,* 47, rue Bonaparte.—Holds an annual conference, wherein matters of history are discussed and prizes are awarded. Public and gratuitous lectures.

SOCIÉTÉ DE GÉOGRAPHIE,* 3, rue Christine.—Founded in 1821. This society possesses a library, containing valuable geographical collections, and many curious objects presented to it by travellers.

SOCIÉTÉ CENTRALE D'AGRICULTURE, **SOCIÉTÉ BOTANIQUE**, and **SOCIÉTÉ CENTRALE D'HORTICULTURE**,* 84, rue de Grenelle St. Germain.—These three societies occupy the same premises. They possess a valuable library of 8,000 volumes, and annually organise flower and agricultural shows in the Champs Elysées.

SOCIÉTÉ ZOOLOGIQUE D'ACCLIMATATION, 19, rue de Lille.—For the introduction of useful breeds of animals into France.—Founded in 1854. It was founded by the late Isidore Geoffroy St. Hilaire, and counts upwards of 1,000 members. (See p. 385.)

SOCIÉTÉ POUR L'ENCOURAGEMENT DE L'INDUSTRIE NATIONALE,* 44, rue Bonaparte.—This society has erected at its own cost the building it now occupies. Since 1804, it has expended 500,000 fr. in prizes. It has a collection of models to which visitors are admitted on applying to the director between 10 and 4.

Besides these there are numerous other societies in the capital, such as the *Société Asiatique*, which publishes the

(1) The first exhibition of the kind occurred in 1699; that of 1855 was the 78th. There were 2 under Louis XIV., 24 under Louis XV., 9 under Louis XVI., 8 under the first Republic, 4 under the Empire, 6 under the Restoration, and 29 since 1830.



THE EXCHANGE.



FONTAINE LOUVOIS.



FONTAINE MOLIERE.



FONTAINE DES INNOCENTS.



FONTAINE OF THE CHATELET.

Journal Asiatique; the *Société Académique Industrielle et Artistique*, the *Société de Statistique*, *Société Nationale Agricole, Manufacturière et Commerciale*, *Société des Amis des Arts*, *Société Philomathique*, &c.

FREEMASONS.—This is the only secret society in France not forbidden by law. It is administered by the Grand Orient of France, which has its offices and holds its sittings at No. 16, rue Cadet. It has upwards of five hundred *ateliers* under its authority in France, the French Colonies, and foreign parts. General or sectional meetings take place once a-month. Visiting brethren having the degree of Master are admitted to them. The private meetings of the *Rit Écossais* are held on Tuesdays, Wednesdays and Fridays at 8 p.m., at 35, rue Jean-Jacques Rousseau. Freemasons are admitted on presenting their diplomas. Grand Master, General Mellinet.

COMMERCIAL ESTABLISHMENTS.—THE CHAMBER OF COMMERCE consists of the prefect of the department and 21 bankers or merchants, 5 of whom are elected annually by the patented merchants of Paris, who have carried on business in it for one year at least. They communicate with the government upon commercial affairs, superintend buildings connected with trade, attend to the execution of the laws against smuggling, &c. They meet at No. 2, Place de la Bourse, every Wednesday.

The EXCHANGE is open daily from 12 till 3 for the sale of public securities, and till 5 for other transactions. Sixty *agents de change*, sixty *courtiers de commerce*, and eight *courtiers d'assurance*, named by the government, are alone authorised to transact public business here. The sale of Stock, railroad shares, bills of exchange, &c., belongs exclusively to the agents de change, but bills are allowed by tolerance to be negotiated by brokers. The courtiers de commerce certify the price of gold and silver, fix the price of merchandize, rates of freight, &c. The courtiers d'assurance fix the rates of insurances, &c. The legal price of public effects and goods is fixed daily at the close of Change by the agents de change and courtiers, and registered by the *Commissaire* (see p. 183).

BANK OF FRANCE, rue de la Vrillière.—This institution was formed in 1803, by a law which gave it the exclusive privilege of issuing notes payable to the bearer at sight, until 1867. Its charter was renewed in 1857, extending its duration to Dec. 31st, 1897. Since 1848, it has branches in all the departments. It also has a branch-bank at Algiers. It is directed by a governor, 2 deputy governors, 15 regents, 3 censors, and a council, composed of twelve members, which superintends the discounts. The governor presides over the council of regency, and every year a general council, composed of 200 of

the largest shareholders, audits the accounts. The operations of the Bank consist in discounting bills of exchange or to order, at dates not exceeding three months, stamped and guaranteed by at least three signatures of merchants or others of undoubted credit; in advancing money on government bills, at fixed dates; on bullion or foreign gold, silver coin, and public securities; in keeping an account for voluntary deposits of every kind, government securities national and foreign, shares, contracts, bonds of every kind, bills of exchange, other bills, and all engagements to order or to bearer, gold and silver bars, national and foreign coin, and diamonds, with a charge for keeping, according to the value of the deposit and length of time; in undertaking to recover the payment of bills for individuals and public establishments having accounts current with the Bank, and in making payments for them to the amount of the sums entrusted. Open from 9 to 4 daily, except Sundays and festivals, for the exchange of bills against specie and for discounting. To be admitted to discount, and to have a running account at the bank, a request must be made in writing to the governor, accompanied by the certificate of three well-known persons. The usufruct of bank shares may be ceded, but the fee-simple may still be disposed of. The shares may be *immobilisées*, that is, converted into real property, by a declaration of the proprietor. The capital of the Bank, which at first consisted of 45 millions of francs, is now represented by 182,000 shares of 1,000 fr. each, exclusive of the reserve fund. The interest on the original price of these shares, which varies commonly from 12 to 15 per cent., can never be under 6 per cent. The lowest rate of discount since 1852 has been $2\frac{1}{2}$ per cent., and the highest 2. The notes in circulation, which are of 5,000 fr., 1,000 fr., 500 fr., 200 fr., 100 fr., 50 fr., 25 fr., 20 fr., 10 fr., and 5 fr., represent about 2,013 millions of fr.; the specie and bullion in reserve amounted in July, 1871 to 656 millions of francs. The accounts are submitted to the governor every evening, and a balance-sheet is published once a month (1). The Bank has its own private printing-office (see p. 192).

CAISSE D'AMORTISSEMENT, ET CAISSE DES DÉPÔTS ET CONSIGNATIONS, 56, rue de Lille.—These two establishments, both under the control of the Government, are administered by a committee, composed of the governor of the Bank of France,

(1) The Bank of France, notwithstanding the war and its having been for two months at the mercy of the Commune, has gallantly weathered the storm. Its return for 1871 shows business to the amount of 10,594,320,978 fr., branch banks included, being about 200 millions more than the previous year.

the president of the Chamber of Commerce, a director of the Ministry of Finance, and four members appointed by the Government. The Caisse d'Amortissement conducts all operations relative to the reduction of the public debt of the country. The Caisse des Dépôts et Consignations receives all moneys deposited in it in consequence of legal awards, and other public proceedings, or by any public functionaries, for which it allows interest at the rate of 4 ½ per cent. per annum after the money has been deposited 10 days. No interest is paid for less than 30 days, and 10 days' notice must be given in order to withdraw the capital. Private individuals may also deposit money here on the same terms, except the interest, which, for them is only 1 per cent. During the legislative session the president of the commission makes a report, which is published (1).

CAISSE DES RETRAITES POUR LA VIEILLESSE, instituted by a law of June 18, 1850. Its capital consists of voluntary contributions of 5 fr. at least by persons of any age from three years upwards. Foreigners enjoying civil rights are admitted to contribute. Every contribution bears 4 ½ per cent. compound interest. The capital contributed is reimbursed *in toto* at the contributor's death to his heirs, provided he has notified his intention to that effect at the time of his first payment. At the age of 50 and upwards, the contributor may, two years after the first payment, claim an annuity, not exceeding 1,500 fr. Every contributor receives a *livret*, where his accounts with the establishment are registered. The *Caisse des Retraites* is conducted by a permanent committee, of which the Minister of Agriculture and Commerce is president. All the sums it receives are employed in buying *ren es*. (2)

COMPTOIR NATIONAL D'ESCOMPTE, rue Bergère, 14.—This establishment, created by the Provisional Government in 1848, to meet the commercial crisis of that period, has been found so useful, that its charter has been prolonged to 1887. It is under the management of a director, an assistant director, a Board of 15 administrators, and three censors. There is also a *Conseil d'Escompte*, composed of tradesmen named by the Board. Capital, 80,000,000 francs. The operations of the

(1) The following was the account of the Caisse on Jan. 1st, 1869: Receipts, 1,014,446,495 fr.; payments, 954,989,940 fr.; in hand, Jan. 1st, 634,433,461 fr.

(2) The receipts of the *Caisse des Retraites* amounted, Jan. 1st, 1869, to 12,952,491 fr.; the disbursements to 1,065,063 fr., capital accumulated: 135,592,407 fr. The *retraites* of all the functionaries of the State are now become a separate source of revenue, to provide for a Civil Service Superannuation Fund

Comptoir d'Escompte, which, since 1854, is under the authority of the Minister of Finance, consist : 1. in discounting bills with two signatures and falling due within 100 days, provided they be upon Paris or towns possessing a branch of the Bank of France ; 2. in discounting bills upon other towns of the departments or foreign parts, bearing two signatures and falling due within 65 days ; 3. in opening accounts to private persons depositing their capital, which bears 2 per cent. interest. It also discounts receipts of goods deposited in the general warehouses of the State, in accordance with the decree of March 21, 1848. (1) The present rate of discount is 4 per cent. This establishment has no longer any branches in Paris as before ; but it has opened agencies at Nantes and a few other French towns, and also in London, and at La Réunion, Calcutta, Bombay, Hong-Kong, and Shang-hai. The business of these agencies consists in local operations, in discounting bills drawn on foreign parts as well as France, and remittances to the central *Comptoir*. The local transactions amounted in 1869 to 847,381,647 fr. ; the discount business to 171,512,592 fr., and the remittances to 298,415,973 fr. Since 1870, the *Comptoir d'Escompte* has established agencies at Marseille and Alexandria in Egypt. (2)

CRÉDIT FONCIER DE FRANCE, 19, rue Neuve des Capucines.—A joint-stock company, authorised in 1852, for the purpose of investing money upon mortgage throughout France on the following principles, viz. :—The property to be unshackled by previous mortgages ; the loan not to exceed one-half of the real value ; maximum interest 5 per cent. ; the mortgage extinguishable by an annual payment of from 1 to 2 per cent. Another annual charge to cover the ordinary expenses of the company, which may issue bonds of 100 fr. and upwards, payable to bearer or otherwise, up to the amount of the loans effected, bearing interest, and to be withdrawn from circulation in the same proportion as the loans are reimbursed. If a mortgager fail to pay his annuity, his property is liable to sequestration and sale by public auction. The company is under the authority of the Minister of Finance, and cannot

(1) The scarcity of money was so great at that time, that the Provisional Government opened the warehouses of the State to tradesmen, that they might there deposit their goods. Upon the receipts given in return, they raised money by loan at the *Comptoir d'Escompte*. This system still continues.

(2) During the year ending June 30th, 1871, the *Comptoir d'Escompte* discounted 334,633 bills, to the amount of 408,107,658 fr. It also delivered receipts for deposited goods, to the amount of 5,921,613 fr. This was about one-half of its usual business.

turn its capital to other purposes. It is bound to extend its loans to the amount of 200 millions of francs, the State contributing 10 millions thereto. Its Board of Directors consists of a governor and two sub-governors named by the Government, and 20 administrators, including three receivers-general of the taxes. It has 26 branch establishments in the departments. (1)

CRÉDIT AGRICOLE.—This is an off-shoot of the *Crédit Foncier*, and established in the same buildings. It lends to agriculturists on securities for the purpose of enabling them to execute improvements on their land. During the disastrous year 1870 it transacted business to the amount of 213,800,079 francs, in conjunction with its 17 country branches.

RELIGION.—In France, the Catholic, the Reformed, or Calvinist, and the Lutheran churches, and since 1830, the Jewish worship, are recognized and supported by the state; they are at the same time placed under the control of the government. The Catholic religion, being that of the great mass of the population, may be said to be the religion of the state. Its chief festivals are observed as public holidays; when public prayers are ordered, the authorities are presumed to be catholic, and attend the catholic ceremony. Yet no procession or ceremony is allowed outside the walls of a catholic church in towns where there are churches for a different worship, and marriage is made a civil contract; no religious celebration of marriage can take place until the civil contract has been entered into before the mayor, nor can the registers of baptisms, marriages and burials, kept by the church, be received as evidence in lieu of the like registers kept by the mayor.

CATHOLIC CHURCH.—The concordat concluded with the Pope by Napoleon Bonaparte in 1801, on restoring Christian worship in France, still regulates the government of the church and its intercourse with the state. Its leading object is to place the church entirely in the hands of the state. The government nominates to archbishoprics and bishoprics; the Pope then confers the canonical institution. The bishops appoint the priests, subject to the approbation of Government. No communication from the Papal Court—no doctrinal decision or formulary can be published or taught—no council held—no change in discipline introduced without the sanction of Government. Finally, all differences within the church or between its ministers and other persons arising out of the exercise of their functions, must be referred to the

(1) The number of loans contracted with this Company up Jan. 1st, 1870, was 18,799, and amounted to 1,080,450,518 fr

Council of State. Paris is the seat of an archbishopric, whose diocese extends over the department of the Seine. The Bishops of Meaux, Versailles, Chartres, Orleans, and Blois, are the suffragan bishops of the Archbishop of Paris. The secular catholic clergy of Paris amount to the number of 1,000 persons, most of them engaged in parochial duties. Each of the arrondissements has its church and *curé*, with *églises succursales*, or chapels of ease, forming in all 66 parishes. We would however particularly recommend to the attention of strangers the *Madeleine*, *Notre Dame de Lorette*, *St. Vincent de Paule*, the Cathedral of *Notre Dame*, *Église St. Geneviève*, *St. Etienne du Mont*, *St. Germain l'Auxerrois*, *St. Eustache*, *St. Gervais*, and *St. Sulpice*.—Churches or chapels not parochial, but deserving of particular attention, are the *Eglise des Invalides*, *Chapelle Expiatoire*, *Chapelle de St. Ferdinand*. (See *Index*.) English sermons are preached every Sunday at St. Joseph's Church, 50, avenue de la Reine Hortense.

Convents.—There are above 30 such establishments in Paris, principally of nuns, who devote themselves to the education of young ladies, the relief of the sick, and other useful pursuits. Among the principal we may mention: the *Dames du Sacré Cœur*, 77, rue de Varennes; the *Dames de St. Michel*, 193, rue St. Jacques; the *Dames de St. Thomas de Villeneuve*, 27, rue de Sèvres; the *Dames Augustines Anglaises*, at Neuilly, Boulevard Eugène; the *Dames Carmélites*, 5, avenue de Messine; the convent of Capuchins in the rue Stanislas, established in 1852; and the *Congrégation des Sœurs de St. Vincent de Paule*, or sisters of charity, 140, rue du Bac. The latter, about 800 in number, attend the sick in the hospitals, in private houses when required, and superintend schools for the poor. But ministers of any established creed are admitted into the hospitals.

Seminaries.—The education of the secular clergy in France is conducted exclusively in seminaries apart from their lay fellow countrymen. Boys enter the *petits séminaires* at 12, and leave at 18, being then considered to have concluded their rhetoric, and to be ready to enter on their course of philosophy in the higher diocesan college or *grand séminaire*.

The *Séminaire de St. Sulpice*, in the *Place* of that name, is the *grand séminaire* for the diocese of Paris. It has a superior, a director, 13 professors, and 160 students in theology, with a branch establishment at Issy for the study of philosophy, where there are 50 students.

Séminaire de St. Nicolas du Chardonnet.—Forms two divisions: one established at the ancient seminary, 18 bis, rue

de Pontoise, and the other, called *Petit Séminaire*, at 21, rue Notre Dame des Champs. The two houses contain 300 pupils.

Séminaire des Missions Étrangères, 128, rue du Bac.—Missionaries are instructed here in the Asiatic languages, and in whatever may fit them for the missions in the East.

Séminaire du St. Esprit, 30, rue Lhomond.—The pupils are destined for missions to the French colonies.

Institut des Frères des Écoles Chrésiennes, 27, rue Oudinot.—It has a noviciate for the teachers of the Écoles Chrésiennes. There are in Paris 10 establishments and 80 classes.

Caisse Diocésaine.—A fund for affording pensions to aged priests, and enabling poor young men to prosecute their studies with a view to take holy orders.

Collège des Irlandais, 5, Rue des Irlandais.—An endowed college for Irish priests. (see p. 334)

PROTESTANT CHURCHES.—The Reformed and Lutheran Churches owe their legal establishment and support from the state to the law promulgated by the First Consul in 1802, which, with some changes introduced by a decree of the President of the Republic in 1852, continues in force to the present time. Like the Catholic Church, they are both under the control of the state. The appointment and removal of pastors must be confirmed by the government. To the Council of State belongs the decision on all questions relating to their functions, whilst, with regard to the general assembly, the members are either chosen by government, or their deliberations confined to matters authorized by law; and permission is necessary for the publication of their resolutions.

Reformed or Calvinist.—The government of this church is entrusted to boards of presbyters, local consistories, and to a central council. A board of presbyters elected by the whole congregation of each church, and presided over by the pastor, administers its affairs under the authority of the consistory. There is a consistory for every 6,000 persons, who form a consistorial district, but the board of presbyters of the church at the chief town of the district is (with the addition of the pastor and a lay member from the other churches), itself the consistory, and hence this is called the consistorial church. A consistory often embraces several churches within its jurisdiction. It generally represents a large church together with the smaller ones in its vicinity. The duties of consistories are of a purely local character; they manage the funds of the churches under their care and vote subscriptions for increasing the stipends of pastors, for repairs, &c. They appoint the pastors on the presentation of the board of presbyters of the church in question. Above the consistories stood the synods,

composed of delegates from five consistories, and assembling in presence of the prefect of the department, for inquiring into all matters connected with the faith and government of the church, but on account of some practical difficulties they have fallen into disuse. The general synod is omitted altogether in the law of 1802. To supply the want of a body representing the whole of the reformed church, a central council of 15 persons, chosen from the principal members of the community has been created. The council acts for the reformed churches in all its dealings with the government; and takes cognizance of all questions of general interest with which it may be entrusted, either by the government or by churches. The reformed church has a faculty at Montauban, and comprises 105 consistories, 1,045 places of worship, and 1,139 schols. Its churches in Paris are: *l'Oratoire*, 157, rue St. Honoré; *la Visitation de Ste. Marie*, 216, rue St. Antoine; *le Pentémont*, 106, rue de Grenelle St. Germain; a chapel at 38, Boulevard des Batignolles, at 38, Rue Madame, and the *Eglise de la Trinité*, 5, Rue Roquépine. The pastors are seven.

Lutheran.—The Lutheran Church has the same boards of presbyters and local consistories as the Reformed Church, but its condition has been quite disorganized since the loss of Alsace. Out of 44 consistories, only 6 remain in France, viz., one at Paris, and five at Montbéliard. It has, moreover, five parishes in Algeria. A synod is to be convoked to take into consideration the reconstitution of the Church. If the old system be adhered to, a Directory of 5 persons, 3 of whom are chosen by the government and 2 by the superior consistory, will administer the affairs of the church generally, and have the appointment of the pastors. On their presentation the government appointed ecclesiastical inspectors, whose duty it was to visit the churches. The Superior Consistory was formed, 1st, of two delegates from each inspection. (There was an inspection for every five consistorial churches, the members of the inspection being the pastor and an elder of each church.) 2d, of the ecclesiastical inspectors; 3d, of a professor of the seminary (now lost); 4th, of the president of the directory, and a lay member chosen by the government. The consistory was called together once a year, to hear the report of the directory on the affairs of the church. The consistory had also within its province the maintenance of the constitution and discipline of the church, the issue of regulations for its internal government the approval of books and formularies for use in worship or teaching. The superior consistory was represented in its communications with the

government by that of Paris.—In Paris its churches are: *La Rédemption*, 5, rue Chauchat; *les Carmes Billettes*, 16, rue des Billettes (sermons in French and German) and 43, Rue des Poissonniers. These churches have together 22 pastors. Schools with chapels, at 19, Rue Tournefort, faubourg St. Marcel, and at No. 6, Rue Quinault.—The following are not paid by the State:—

Church of England.—The clergy of this church is composed of the chaplain to the Embassy, and 3 ministers. The episcopal chapels are: 5, rue d'Aguesseau, Faubourg St. Honoré; the Marbœuf Chapel, 10 bis, Avenue Marbœuf, Champs Elysées; and 38, rue St. Hippolyte, Passy.

Church of Scotland.—Service at the Chapel of the Oratoire, 162, rue de Rivoli.

Congregational Chapel, 23, rue Royale St. Honoré.

Wesleyan Church, 4, rue Roquépine, Boulevard Malesherbes.

American Churches.—The *Protestant American Chapel*, 21, rue de Berry, is open to Evangelical Christians of all nations and denominations.—*American Episcopal Church*, Rue Bayard.

For hours of divine service, see *Stranger's Diary*, in every Saturday's *Galvani's Messenger*.

The *Free Church*, or *Union des Eglises Evangéliques*, holds the same doctrines as those of the Reformed Church. To preserve its independence it refuses the support of the state. The church is active in spreading Protestantism and in providing new places of worship; in doing which it has met with the opposition of the civil authorities, under the provisions of Art. 291 of the Penal Code. The pastors are appointed by the consistories. Synods are held at intervals, in which the members, lay and clerical, discuss the affairs of the church and decide on admitting new churches into the union. They have chapels at 42, rue de Provence; 23, rue Royale St. Honoré; 36, rue de Madame, with school annexed; and 45, Avenue de la Grande Armée.

Protestant Schools.—There are several communal and other schools of various Protestant persuasions in Paris. The principal are at 38, rue Madame; au Pentémont, rue de Grenelle St. Germain; 39, rue des Écuries d'Artois; 95, rue de Reuilly; and 5, rue Roquépine. As regards the wealthier classes, youths receive a Protestant education, when desired, at all the lycées and colleges; and for young ladies, the Protestant community provide educational lectures by eminent professors.

English Free Schools, for boys and girls, rue Demours, aux Ternes.—Under the patronage of the British Am-

bassador, and the management of a committee of **English** clergymen and residents. The children of the English **working** classes here receive a moral and religious training, and the **elements** of useful knowledge. About 150 children are under the care of three teachers, at an annual expense of 10,000 fr., obtained from the voluntary contributions of English and **American** visitors. Connected with these schools is an Asylum for destitute English and American orphans. Open daily, **Thursdays** excepted, from 9 till 4. Contributions received by Messrs. de Rothschild, Callaghan, and Galignani.

Société Biblique Protestante de Paris, 5, rue des Beaux Arts.—The object is to spread the Holy Scriptures, without **note** or commentary, in the versions received and used in Protestant churches. It holds an annual public meeting.

Société pour l'Instruction primaire parmi les Protestants de France, 3, rue de l'Oratoire St. Honoré, instituted in 1830.

Société des Traités religieux, 33, rue des Saints Pères.

Société Évangélique de France, 28, boulevard Sebastopol.

Société Biblique française et étrangère, 58, rue de Clichy.

This last society and the *Société Évangélique de France*, are connected with the Free Church. The *Société Évangélique* maintains catechists, ministers, and schoolmasters, in different parts of France. It assists the free churches which are not yet able to maintain themselves, and communicates, through delegates, with the government.

GREEK CHURCH.—Rue de la Croix (see p. 174).

ARMENIAN PERSUASION.—Séminaire des Moines Arméniens Mékétairistes de St. Lazare de Venise, 12, rue Monsieur.

JEWISH PERSUASION.—The ministers of this creed are paid by the State. A central Consistory, headed by the Grand Rabbi of Paris, exercises jurisdiction over the other Consistories throughout France in matters relating to religion. There are two synagogues in Paris, one at 15, rue Notre Dame de Nazareth (German rite), and another at 23, rue Lamartine (Portuguese rite). (1) A central Rabbinical school is established at Metz, for aspirants to the priesthood.

CHARITABLE INSTITUTIONS.—HOSPITALS.—Numerous establishments existed in Paris at a very early period; but the object of their founders was greatly perverted, and their revenues directed to other purposes. From the time of Philip Augustus to the revolution of 1789, nothing could exceed the maladministration, wretchedness, and consequent mortality, which prevailed in these abodes of human suffering. In 1786,

(1) Two more are to be built by the Jewish community and the City, at a cost of 4,000,000 fr., in the rue de la Victoire and Place Royale.

owing to the deplorable state of the Hôtel Dieu, the construction of four new hospitals was ordained; but the profligacy of the minister Calonne, the low state of the finances, and the events which preceded the revolution, caused several millions of the hospital fund to be dissipated. By a decree of the Convention, July, 16, 1793, part of the patients of the hospitals of Paris were transferred into convents or other structures which had become national property. By subsequent decrees the superintendence of the hospitals was vested in sixteen members of the National Convention, two new hospitals were established, and the number of beds in those already existing considerably augmented. By a decree of Jan. 10, 1849, everything relating to public charity has been placed under the

Administration Générale de l'Assistance Publique à Paris, under the control of the Minister of the Interior. It is managed by a director and a *Conseil de Surveillance* of 20 members, presided by the prefects of the Seine and of Police. For the hospitals of Paris, see MEDICAL INSTITUTIONS.

HOSPICES.—Under this name are understood in France certain establishments not unlike English alms-houses. The following description will fully explain their peculiar nature.

Hospice des Ménages, at Issy (see p. 404)—Is appropriated to aged persons of both sexes, married or widowed, who have resided in Paris, or the department of the Seine, for two years, and contains 428 rooms for married couples, 454 for widowers and widows, and 430 for unmarried people. The best chambers are reserved for couples of from 60 to 70, who can give 3,200 fr. for admission; the remainder are for couples entirely destitute of resources, one of whom must be 70 and the other at least 60 years of age. The chambers for widows and widowers are granted to those who are 60 years old at least, have been married 20 years, and can pay 1,600 fr. on admission. Each inmate is required to bring a bedstead, two mattresses, a bolster, two blankets, two pair of sheets, two chairs, and a chest of drawers. Each receives a pound and a half of bread per day, and half a pound of raw meat per day; the sum of 3 fr. every ten days; and 2 stères of wood and two voies of charcoal a-year.

Institution de Sainte Périne, 4, Place Ste. Gèneviève, at Auteuil (see p. 162).—This was removed hither from the Abbaye de Sainte Périne at Chaillot, suppressed in 1790, and now demolished. This asylum was founded in 1806 by M. Duchaila, for persons of both sexes over 60 years of age, of small income. The Empress Joséphine was a great benefactress to it. The number is limited to 210, and the vacancies by removal or death average

50 annually. Admission is either on a specific payment, or the annual sum of 950 fr. There are several pavilions and a chapel, situated in a beautiful park. Each member has a room and dressing-room to himself.

Maison de Retraite, or Hospice de La Rochefoucauld, route d'Orléans, No. 15.—This house, now chiefly devoted to the reception of old servants of the hospitals, was originally established for 12 soldiers, and 12 ecclesiastics. The present buildings were erected in 1802 by Antoine. Persons who are 60 and upwards pay 200 fr. a-year, and those that are infirm, 250 fr. Infirm persons of small fortune, upwards of 20 years of age, may treat for admission by paying down, according to their age, &c., a sum which gradually rises from 700 to 3,600 fr. The number of beds is 246.

Hospice Devillas, at Issy (see p. 404), founded in 1835 by a Protestant of that name, for persons of either sex of the age of 70 or upwards. The number of inmates is 35; four-fifths, according to the founder's will, must be catholics.

Hospice Leprince, 187, rue St. Dominique, au Gros Caillou.—This hospice was founded in 1819, in execution of the will of M. Leprince. It contains 10 beds for old men, and 10 for women.

Hospice des Enfants Assistés, 74, rue d'Enfer, founded in 1640 by St. Vincent of Paule, for the reception of foundlings. For a child to be received at this hospice a certificate of its abandonment must be produced, signed by a commissary of police. (1) The commissary is bound to admonish the

(2) At Paris, and in several parts of France, boxes called *tours* are established, which revolve on a pivot, and, on a bell being rung, are turned round by the persons inside to receive any child that may have been deposited in it, without attempting to ascertain the parents. The abolition of this humane custom in many departments has caused infanticide to become very frequent in those parts, the average annual number of such cases having risen from 104 to 196. As for indirect infanticide before birth, the number has doubled in most departments; in the Charente, Basses Alpes, &c., it has trebled, and risen to four and five times its amount in the Hérault, Morbihan, Orne, and Maine et Loire. The yearly average number of foundlings maintained at the Paris hospital, calculated upon the last 18 years, is 4,400. It was 6,154 in 1854. The Administration of Public Assistance has lately done much towards the education of foundlings. At the age of 12, the boys are bound apprentice to some trade, at the expense of the Administration. The director of a working asylum at Vaugirard likewise receives about 20 young girls whose conduct is open to reproach. A portion of 148 fr. is awarded by the administration to female foundlings when they marry, provided their conduct has been unexceptionable throughout.

mother or party abandoning the child, and to procure for them assistance from the hospital fund, in case of their consenting to retain and support the child themselves. Every encouragement is given to those who relinquish the idea of abandoning their offspring, and consent to support them at home. Of the children received in the hospital, those that are healthy are put out to nurse in the country, those that are sickly are retained at the hospital as long as requisite. Nurses from the country, of good character, arrive daily at the hospital in search of employment of this nature, and receive from 4 fr. to 8 fr. a-month for each child, according to its age. They are kept here a few days, and leave after their charges are assigned to them; care being taken to assign the children to nurses living as far as possible from their birth-places. After two years of age, the nurse may give the child up, when, if no other nurse can be found for it, it is transferred to the orphan department. The number of deaths is about 18 per cent. The number of beds in this hospital is 600. The number of children placed out at nurse in the country is about 3,400. The total expense of this institution is on an average 3,000,000 fr. per annum. The internal arrangements of this hospital are admirable. The children are first placed in a general reception-room, called *La Crèche*, where they are visited in the morning by the physicians, and assigned to the different infirmaries. These are four in number: for medical cases; for surgical cases; for measles; and for ophthalmic cases. In each of these rooms, as well as in the *Crèche*, cradles are placed round the walls in rows, and several nurses are constantly employed in attending to them. An inclined bed is placed in front of the fire, on which the children who require it are laid, and chairs are ranged in a warm corner, in which children of sufficient age and strength sit part of the day. Every thing is admirably conducted.

The *Hospice des Orphelins*, founded in 1669 for girls, but, in 1809, opened to boys also, forms but a section of the preceding one. Children whose parents are dead, or whose parents certify that they have not the means of supporting them, are received from the ages of 2 to 12, by order of the Prefect of Police. Poor persons falling ill, and being obliged to go to an hospital, may send their children until they are themselves cured and able to return to their occupations. Persons condemned to imprisonment have the same facility. They are all educated in reading, writing, and arithmetic, and are placed out in trades, when the period of their residence is expired, which is at the age of 21. Children under 15 falling ill in this hospice are transferred to the *Hôpital des Enfants*

Malades, if older they are sent to other hospitals. Friends or strangers admitted on Mondays and Tuesdays from 12 to 4 (see p. 329).

Hospice des Incurables (Hommes), at Ivry (left Bank), was founded in 1653 by St. Vincent of Paule. The number of beds is 497. About 30 of the old men work for their own benefit. It formerly contained children, but these are now sent to Arras, where, if their health admits of it, they learn trades. The inmates may receive visitors daily from 1 to 3.

Hospice des Incurables (Femmes), 42, rue de Sèvres.—In this institution there are 636 beds for women, 70 for children, and 15 apartments or rooms for the persons employed. Visitors are admitted on Tuesdays at 4 p.m.

Hospice des Quinze-Vingts, 28, rue de Charenton, for the reception of adult blind persons. The number of families living here is 300; the blind are received with their families, and encouraged to marry, if single. In a few instances both husband and wife are blind. None are admitted but those both blind and indigent, and such are received here from any part of France. Each blind person, if unmarried, receives 474 fr. 50 c. a-year, including $1\frac{1}{2}$ lb. of bread daily; if married 584 fr., and for every child of his, 54 fr. more; they are lodged gratuitously. The children are sent to a primary school; and an asylum is instituted for them in the hospital, where boys and girls remain till 14. Their apprentice fees are paid by the establishment. Those children that are blind are sent to the *Institution des Jeunes Aveugles* (see p. 265). There are besides 1,200 out-door pensioners attached to it, divided into three classes, who receive respectively 100 fr., 150 fr., and 200 fr. per annum. Admission daily from 12 to 3 (see p. 230).

Infirmierie de Marie Thérèse, 92, rue d'Enfer.—This hospice, founded by the Viscountess de Chateaubriand, in 1819, derives its name from the Duchess d'Angoulême, who became its patroness. The persons received here are sick ecclesiastics, natives or foreigners. The house contains 50 beds, but the inmates having moved in respectable society, the furniture, linen, food, &c., are of superior quality. The infirmary is supported by voluntary contributions, and is under the control of the Archbishop of Paris.

The English Hospital, No. 35, Boulevard Bineau, Parc de Neuilly.—The situation of this charitable establishment, founded and supported by Messrs. A. and W. Galignani, is elevated and airy, and all the modern improvements for ventilation, light, water, etc., are introduced. The institution is attended by regular medical practitioners, and the whole is

placed under the management of one of the Sisters of St. John's House, London.

The Hertford Hospital, 5, route de la Révolte, Neuilly (opposite the Chapel erected as a memorial of the Duke of Orleans), founded and supported by Sir Richard Wallace for the benefit of poor English residents in Paris.—This establishment contains beds for 20 patients, under the management of a matron, and admissions are obtained from the surgeons, Sir John Cormack and the Hon. Mr. Herbert. Its present location is only temporary.

Maison Hospitalière d'Enghien, 12, rue Picpus, is a small hospice called after the unfortunate duke whose name it bears. It was founded by his mother, the Duchess de Bourbon, in 1819, and after her death was supported by Madame Adélaïde. It contains 50 beds, 18 for women, 12 for old men, and 20 for convalescents.

Asile Ste. Anne, 44, Avenue du Roule, for 60 aged persons, 22 of whom are maintained gratuitously on application by their curés. The others pay a small annual sum.

Besides these, there are the *Asile Lambrechts*, at Courbevoie; the *Hospice St. Michel*, at St. Mandé, for 12 septuagenarians; and the *Hospice de la Reconnaissance*, at Petit-Létang, commune of Garches, containing 316 beds for workmen belonging to certain specified trades, and upwards of 60 years of age, (see p. 414).

See also the *Salpêtrière*, or *Hôpital de la Vieillesse* (p. 346); the *Institution des Jeunes Aveugles* (p. 265); and the *Institution des Sourds Muets* (p. 332).

Asile de la Providence, No. 77, rue des Martyrs.—Founded in 1804 by M. and Madame Micault de la Vieuville. It offers a retreat to old persons of 60 and upwards, at the cost of 700 fr. per ann. The Société de la Providence (see below) contributes to its maintenance; the Minister of the Interior also pays 10,000 fr. per ann., and has the grant of 16 gratuitous places. A few of the pensioners pay only 600 fr. At present the number of inmates is 72. The director is appointed by the Minister of the Interior. For the *Asile du Vesinet*, and that of *Vincennes*, see pp. 422, 454.

CHARITABLE SOCIETIES.—*Société de la Providence*.—It gives out-door relief to poor families and blind persons, procures poor children a Christian education, besides teaching them a trade, and contributes to the maintenance of the *Asile de la Providence* by an annual payment of 6,000 fr.

Société de St. François de Regis.—Founded in 1826 and under the direction of the Archbishop of Paris. It promotes

marriage among poor people living in unlawful intercourse, and contributes to the legitimizing of their offspring.

Société Centrale d'Education et d'Assistance pour les Sourds-Muets en France.—Founded in 1850 by the Deaf and Dumb Institution of Paris. It procures the Deaf and Dumb instruction; binds them apprentice and aids them in their old age. Honorary presidents, the Prefect of the Seine and the Archbishop of Paris.

Société Tutélaire et Paternelle des Orphelins.—Founded in 1850, under the patronage of the Archbishop of Paris. It affords protection to orphans, and sends them to the *Colonies Agricoles* of France to learn agriculture.

Société de Charité Maternelle, 3, rue du Gindre.—Forty-eight ladies compose the council of administration, and distribute assistance in the different arrondissements, to aid poor women in childbed, and encourage them to nurse their children.

Société Philanthropique, 12, rue du Grand Chantier.—Founded in 1780, under the patronage of Louis XVI., for distributing food, advice and medicine, and assisting charitable establishments. They have 10 public kitchens, or *fourneaux* (1), open 6 months of the year, to distribute cheap provisions to the poor, to whom *bons* of the value of 2 sous are gratuitously given, enabling them to get dishes of 3 sous value upon payment of 1 sou. Charitable persons may buy these *bons* at 10 fr. a-hundred, for distribution to the needy.

Société Protestante de Prévoyance et de Secours Mutuels, 55, rue St. Denis. Formed in 1825, to afford medical advice, medicine, &c., to sick members.

Société des Sauveteurs de la Seine.—It devises measures for saving persons in danger of drowning, and rescuing boats on the Seine.

(1) Cheap kitchens, much on the same plan, now exist in various parts of Paris, supported by the City, on the following economical plan, conceived by M. Klein, a retired judge: A kitchen range amounts to 2,500 fr. A kettleful of broth made with 400 kilo. of meat costs 89 fr., including salt and vegetables. Every kilo. of meat furnishes seven portions, so that the kettle yields 700 portions of meat at 5 cent., plus 900 portions of broth at the same price; total 80 fr. Here therefore there is a small loss of 9 fr., but on the other hand rice and pulse yield a balance in favour of the establishment; so that 600 portions yield a gross profit of 5 fr. 13 c. The rent, salaries, firing, etc., cost 4 fr. 45 c. per diem, leaving a net profit of 68 c. per diem, besides the sale of bones, etc., making a total of 480 fr. for 6 months, or 7 per cent on the capital. The soup-kitchens distribute from 40,000 to 50,000 portions daily, producing about 340,000 francs during the winter-season, but at a loss of about 140,000 fr.

Société protectrice des Animaux, 19, rue de Lille.—Awards medals to such persons of the lower classes as have displayed particular humanity towards animals.

British Charitable Fund.—This excellent institution was formed in 1822, under the patronage of the British Ambassador, for the relief of distressed British subjects, who have not the means of returning to England. The funds, raised by voluntary subscription, are managed by a committee, who meet on Mondays and Thursdays from 2 to 3, at 235, faubourg Saint-Honoré. Few persons of distinction or fortune visit Paris without contributing to the Fund. Subscriptions and donations are received by the Committee, by the British Consul, and Messrs. Rothschild; Callaghan; Galignani. The number of persons relieved in 1869 was 892; of those sent to England, 201.

Maison St. Casimir, 40, rue du Chevaleret, Ivry.—For this interesting Polish institution see page 347.

Asile des Petits Orphelins, 113, Chaussée de Menilmontant.—Founded in 1849 for orphans from cholera.

Maison pour les Enfants Délaiés, 31, rue Notre Dame des Champs, for protecting deserted young girls, and such as have lost their mothers. After receiving a moral education, they are placed out as apprentices. The number of pupils is 100.

Institution St. Nicolas, 92, rue de Vaugirard, with a branch establishment at Issy, for the reception of 1,500 male orphans. It contains 25 workshops, where the children learn various trades. Gardening and commerce are also taught. The board is 300 fr., and 240 fr. only for destitute orphans.

Maison des Diaconesses, 95, rue de Reuilly, faubourg St. Antoine.—This is an establishment of Protestant Sisters of Charity, instituted in 1842, with a view to obtain the care of Protestant patients in the hospitals of Paris. The City grants them a yearly subvention of 3000 francs.

Société pour le Placement en Apprentissage des Orphelins.—Subsidized by Government.

Association pour les Jeunes Orphelins. Besides these, we may mention the following: *Société de St. Vincent de Paule*; *Société philanthropique des Classes Ouvrières*; *Asile des Vieillards Protestants*; *Orphélinat Évangélique*; *Orphélinat Protestant*, etc.

There are also in Paris several *associations de travail pour les pauvres* (work-societies), directed by ladies of high rank, who make articles, to be sold at public exhibitions or by lottery for the benefit of the poor. Artists and benevolent persons are invited to contribute their works, &c. Large sums are thus raised and distributed to the poor by the

Mayors. In most of the parishes of Paris there are *associations de bienfaisance* for similar purposes.

Crèches, or *Nurseries*, are benevolent institutions where poor women, working out of doors, deposit their babies in the morning, return to give them the breast at the proper hours, and take them home in the evening. The *crèches*, now 18 in number, are open from 8 a.m. to 8 in the evening. (1) The Government and the City contribute about 7000 francs annually towards the support of the *Crèches*. Each mother pays 20 centimes per day to the nurses. Medical and every other necessary attendance is provided. The *Crèche St. Philippe*, 182, faubourg St. Honoré, receives 60 children daily. Visitors are admitted.

Direction Générale des Nourrices, 35, rue des Tournelles. This establishment, attached to the Central Administration of Hospitals, procures respectable wet-nurses for families. The City pays 31,000 fr. annually towards its support.

Bureaux de Bienfaisance et Secours à Domicile.—In each of the 20 arrondissements there is, under the superintendence of the Prefect of the Seine and the General Commission of Public Assistance, a bureau to afford relief, gratuitous advice, and medicine to the aged, infirm, and indigent, at their own homes. An infirmary is attached to each bureau. The relief consists of bread, meat, firing, and clothing; besides which a monthly allowance of 3 fr. is given to those who are affected with palsy in two limbs; 5 fr. to those who are blind, and those who are upwards of 75 years old; and 8 fr. to those who are turned 80. Each bureau consists of the mayor (who is president *ex-officio*), the deputy-mayors, the rector of the parish, curates, and protestant ministers; 12 managers, chosen by the Minister of the Interior; and the commissaries for the poor, and Dames de Charité, whose number is fixed by the bureau. (2) Out-door medical relief is afforded to the indigent of every arrondissement, by 159 medical men appointed for the purpose.

SOCIÉTÉS DE SECOURS MUTUELS ENTRE OUVRIERS.—There are 73 of these benefit societies, comprising about 14,000 members, under the patronage of the municipality, and 281 others, comprising 35,373 members. The most ancient, *St. Anne*,

(1) The *Crèches* of the Seine last year received 2,300 children.

(2) The following is, in round numbers, a statement of the poor annually relieved in Paris by the *Bureaux de Bienfaisance*, at a cost of about 4,300,000 fr.:—Number of families, 45,000; men, 25,000; women, 39,300; boys, 25,500; girls, 25,500. Average total, 145,300. The 5th, 11th, 13th, and 10th arrondissements contain the largest number of indigent persons. The poor in all France are about 8 per cent. of the population.

dates from 1694. (1) Members of the liberal professions have also similar societies called *Associations de Prévoyance*.

ADMINISTRATION DU MONT DE PIÉTÉ, 18, rue des Blancs Manteaux, and 7, rue du Paradis, au Marais.—This establishment which, by a decree of March 1852, is under the authority of the Prefect of the Seine, and the Minister of the Interior, is managed by a Director named by the latter, and a Council presided over by the Prefect, and composed besides of the Prefect of Police, 3 members of the Municipal Council, 3 of the *Conseil de l'Assistance Publique*, and 8 citizens of Paris, all named by the Minister of the Interior. The Mont de Piété was created in 1777 for the benefit of the hospitals. It enjoys the exclusive privilege of lending upon movables, four-fifths of the value of gold and silver articles, and two-thirds of the value of other effects, provided no loan exceed 10,000 fr. at the central, or 500 fr. at the branch establishments. The interest for money which it borrows varies according to the times; it is generally 4 per cent.; the lowest rate at which it has ever borrowed was 2½ per cent. The interest to the public upon pledges used to be 12 per cent; it is now reduced to 9, or ¼ per cent. for 15 days, being the shortest term on which it can be lent after the lapse of the first month, the interest of which must be paid entire, even though the loan last but a few days. The pledges of the day before are brought every morning from the offices of the different *commissaires* to the warehouses of the central establishment, or to its two *succursales*. A *caisse d'à-comptes* enables borrowers to refund by instalments the sums advanced; even 1 fr. is received. Parties must be known and be house-holders, or produce a passport or papers *en règle*, otherwise they cannot pledge any article. About 3000 are pledged daily. Loans are effected from 9 to 4, and articles are redeemed from 9 to 2. After a year, or rather 14 months, the effects, if the duplicate be not renewed by paying the interest due upon it, are liable to be sold by auction, and the surplus paid to the borrower, on application within three years from the date of the duplicate, after which time the surplus is given to the *Administration de l'Assistance Publique*. The Mont de Piété has two principal branches in Paris: one in the rue Bonaparte, and the other in the rue de la Requette; also 20 auxiliary

(1) On Jan. 1st, 1870, there were 6,088 benefit societies throughout all France, comprising 902,598 members. Their aggregate reserve-fund amounted to 49,906,856 fr. At present 2,505 societies have accounts open at the *Caisse des Retraites* (see p. 29), to the amount of 12,460,584 fr., to which must be added a subvention of the state amounting to 781,494 fr.

offices, where articles may be pledged at the same rate as at the former. (1) All appraisers are conjointly responsible for the value set upon the articles. The Mont de Piété is insured for 6,000,000 fr.; the *succursales* for 2,000,000 fr.

SAVINGS BANK (*Caisse d'Epargne et de Prévoyance*), founded in 1818, has its central office at 9, rue Coq Héron (2), and 19 branch offices at the Mairies, those of the 1st and 2d arrondissements excepted, open on Sundays and Mondays, besides 5 more in the neighbouring communes. The administration is gratuitously conducted by a board of twenty-five directors; the salaries of clerks and other expenses of the establishment are covered by 20,000 fr. of *rentes* on the State, possessed by the Savings Bank, and by a deduction of from $\frac{1}{2}$ to 1 per cent. from the interest payable to the holders. Deposits of from 1 fr. to 300 fr. are received at a time, and inscribed in a *livret* given to the depositor, who is not allowed to have more than one in his own name. The rate of interest for the ensuing year is fixed by the council of directors in the month of December; it is at present $4\frac{1}{2}$ per cent. Not more than 1000 fr. can be held by the same person; beyond that sum, the bank at once invests as much of it as will ensure 10 fr. interest, in the *rentes* or

(1) The yearly average of the operations of the Mont de Piété for the last 15 years, according to official documents, is as follows: Articles pledged, 1,985,800; amount of loans, 38,282,900 fr.; average sum lent upon each article, 19 fr. 28 c.; articles on which the duplicate has been renewed, 397,370; the amount of loan they represent, 9,805,000 fr.; average sum per article, 24 fr. 70 c.; articles definitively redeemed, 1,435,900; sums received, 26,999,360 fr.; average sum per article, 18 fr. 80 c.; articles sold, 129,890; amount cleared by sale, 2,996,220 fr.; expenses of administration, 1,107,879 fr.; total of receipts, 1,577,023 fr.; total of expenditure, 1,343,955 fr. Balance in favour of the Mont de Piété, 233,068 fr. The average number of articles delivered to the Police on suspicion of theft is 391, representing loans to the amount of 8,555 fr. The Mont de Piété employs 300 persons, whose salaries amount to 501,200 francs.

(2) This establishment suffered to such an extent from the revolution of 1848, that it was scarcely expected to survive the shock. The danger, however, was averted through the timely interference and support of the National Assembly. The following table shows its progress during five years:—

Years	Receipts	No. of Depos.	Payments	To Holders
1863	19,535,687 fr.	276,857	20,366,736 fr.	99,141
1866	22,496,792 „	292,931	21,301,564 „	99,811
1867	22,813,057 „	303,034	20,169,680 „	87,696
1868	22,367,923 „	304,079	18,723,127 „	94,307
1869	23,065,774 „	316,132	20,427,761 „	93,335

stocks. It will do the same upon demand with any inferior sum, provided it be sufficient to ensure 10 fr. interest. The delay between the demand and the reimbursement of any deposit must not exceed 12 days. There are in France 482 branches of this establishment. All the money received, which mostly belongs to workmen and servants, is paid over to the *Caisse des Dépôts et Consignations*.

CHAPTER VI.

MEDICAL INSTITUTIONS.

Paris has one of the French faculties or superior schools of medicine, the other being at Montpellier. Each of them confers degrees which enable the recipient to practise in every part of France. The faculty of Paris is composed of the *doyen*, or senior professor, 28 professors appointed by the government, and 29 *professeurs agrégés*, appointed by competition, and who lecture and examine in the absence of the professors. Foreigners are admitted as students and to take degrees in the French schools. To enter for this purpose the student must have attained his 18th year, and produce the certificate of his birth duly legalised, and, if a minor, the consent of his father or guardian for the step he is taking. He must likewise be furnished with a certificate of his personal respectability (*bonne vie et mœurs*), and if he is a minor and his father or guardian does not live in the town, he must find a surety. A course of study of four years is prescribed before the student can be admitted to examination for the degree of Doctor of Medicine, or of Medicine and Surgery. The student must enter in November, when the scholastic year begins. On lodging the above papers with the secretary of the faculty, together with a diploma of *bachelier-ès-lettres*, he enters his name, etc., in a register kept for that purpose, and is given a *carte d'inscription*. He renews his inscription every quarter, until he has taken out sixteen inscriptions. When this last inscription expires, viz., at the end of the fourth year, he can go in for the final examinations (*examens de réception*). By the end of the third year, if he has not done so before, the foreign as well as the French student, must produce the diploma of *bachelier-ès-sciences* in the French University, for which he is examined in physics, chemistry, and natural history. The cost of this diploma is 50 fr. He has likewise to pass an examination in July of the

first, second, and third scholastic years, on the subjects of study of those years; failing in any of which and in another trial in November, he cannot present himself again for examination, nor take out another inscription till after the lapse of a year. From the 8th inscription to the 16th the student must attend a hospital. There are five examinations, and after them the thesis. The subjects of examination are detailed in the printed regulations. The last is practical. Two cases in the hospitals are selected, on which the diagnosis, prognosis, and treatment are expected to be given. The candidates are examined in French, *viva voce*, and one after the other in the alphabetical order of their names for three-quarters of an hour at each examination. The thesis is a printed dissertation on a subject selected by the student, and a discussion, *viva voce*, in support of it and on fourteen questions drawn by lot corresponding to the fourteen branches of medical science taught in the schools. In the degree of Doctor in Surgery, a farther examination is undergone. In case of rejection another trial is generally allowed at the end of three months.

The fees paid in the French faculties are fixed by law, viz.:—sixteen inscriptions at 30 fr., 480 fr.; three annual examinations (30 fr.), 90 fr.; five final, ditto (50 fr.), 250 fr.; five *certificats d'aptitude* (40 fr.) 200 fr.; thesis, 100 fr.; another *certificat d'aptitude*, 40 fr.; diploma, 100 fr.; total, 1,260 fr. (1) All the lectures at the *Ecole de Médecine* are public and gratuitous; nor is any payment made for hospital attendance. The library of the *Ecole de Médecine*, containing upwards of 30,000 volumes, and its excellent Museum of comparative anatomy, are daily open to students, except from Sept. 1 to Nov. 1. Gratuitous lectures are also given at the Jardin des Plantes, the Collège de France and the Sorbonne, on general science and subjects relating to medicine.

The *Ecole Pratique d'Anatomie* is a kind of supplementary school, composed of 150 students. Fifty new students are yearly admitted by competition, and an equal number leave the school at the same time, after 3 years' study. It is here and at the establishment of Clamart that the dissections are performed. For these, including a proper supply of subjects during the whole season, a payment of 30 fr. is expected from such students as do not belong to the *Ecole Pratique*. Annual prizes are given at this school to the amount of 1680 fr. The subjects treated of at this school vary frequently, as they

(1) The number of inscriptions taken at the commencement of the scholastic year 1869-1870, was 1,231.

depend on the choice of the professors, who, although authorised, are mostly agrégés who have not yet obtained a regular chair; their lectures are therefore private undertakings. Clinical lectures are given at nearly all the hospitals; at some, private lessons are given by the *internes* (1) on percussion, auscultation, and the diagnosis of diseases.

The medical session commences early in November, and finishes in July. Many of the private courses continue until September; dissections are not allowed in the summer, but operative surgery is permitted. Many of the hospitals are open to the students; where tickets are required, as at the Hôtel Dieu, they may be obtained on application at the bureau of the hospital. For admission to the Hôpital des Cliniques, a ticket must be obtained from the bureau of the Faculty, at the École de Médecine. To visit the Lourcine, an hospital devoted to the diseases peculiar to females, a special order is necessary, and the number of students is limited. In the hospitals the visits of the medical officers take place at an early hour, usually at 7 or 8 a.m.

A peculiar feature of the medical school of Paris is the "concours." Most of the appointments under the professorships, are determined by this test. A series of subjects is selected, on which the competitors are obliged to treat both in writing and orally; these are determined by lot; each lesson is delivered in public and before the Faculty, and it must occupy an hour. Each candidate must moreover write a thesis on a subject selected by the judges, and defend it publicly against his opponents.

Great advantages are offered in the study of special pathology, hospitals being set apart for patients afflicted with diseases of the skin, those peculiar to infancy and old age. Perhaps in no other country will the student have equal opportunities of observing these affections.

Certificates of medical studies in a foreign faculty are taken in France in deduction of those required for a degree, and with regard to the degree of *Bachelier-ès-Sciences*, if the foreign student has obtained a similar degree in his own country, he can apply to the Minister of Public Instruction for a dispensation. The holder of a foreign diploma wishing to obtain a French diploma, has to submit to the examinations established for that degree; but the minister can relieve

(1) A certain number of students of medicine, surgery, and pharmacy, varying from 30 to 40, are annually selected, after a *concours*, to attend the sick in the hospitals of Paris for the purpose of practical instruction. They are called *internes*; they remain in office for 3 years, and receive a yearly salary of 500 fr

him from the previous studies. Physicians and surgeons, when in practice, pay an annual licence-tax.

Officiers de Santé.—These are an inferior class of medical practitioners. Before passing the examination of *officier de santé* it is necessary to have taken out twelve inscriptions in a faculty, which supposes three years' study, or fourteen inscriptions in a preparatory school of medicine. The examination is either at a faculty or at a preparatory school in the presence of a professor of a faculty. The examinations take place in Sept. and Oct. They are three in number : 1. Anatomy ; 2. surgery and pharmacy ; 3. the elements of medicine. Besides this the candidate has to write a dissertation on a question of a practical nature. Expense of examination, 580 fr. *Officiers de santé* can only practise in the department where they have undergone their examination. To practise in another, a new examination is requisite.

Closely connected with the medical schools, is the

MUSÉE DUPUYTREN, 15, rue de l'École de Médecine.—This museum contains many curious and rare specimens, some probably unique. It is especially rich in diseased osseous structures, and one or two of the luxations are exceedingly curious. Open to students daily, and to strangers on application. Closed from Sept. 1 to Nov. 1. (see p. 307.)

AMPHITHEATRE OF ANATOMY for the hospitals of Paris, 17, rue du Fer à Moulin, on the site of the ancient burial-ground of Clamart. It consists of well-ventilated galleries, one story high, lighted from the roof, a museum, a theatre for lectures, and several small private rooms for dissections. Bodies are removed hither from the hospitals; the number here and at the École Pratique exceeds 4,000 annually (see p. 336.)

MEDICAL BOTANICAL GARDEN.—For this see p. 338.

ÉCOLE ET MAISON D'ACCOUCHEMENT, Boulevard du Port Royal.—This school and hospital, occupying the buildings of the Abbey of Port Royal, rendered famous by the Jesuits and Pascal, was devoted to public uses in 1796. It contains in all 416 beds, of which 322 are for patients, and 94 for pupils, besides 80 cradles for infants. Women are received here in their last month of pregnancy, but, in case of urgency or distress, they may be admitted in their eighth month, on promising to take charge of their offspring. They are attended in their confinement by women, or, if need be, by the surgeons of the institution; and, if their health admits of it, are removed from the hospital on the tenth day after their confinement. If, notwithstanding the promise above-mentioned, a woman refuses to take charge of her child, a commissary of police is called in, who draws up the necessary declaration,

and the child is sent to the Hôpital des Enfants Assistés. If, on the contrary, a woman takes her child home, she receives a small sum of money, and a supply of clothing. Work of different kinds is provided for the women received here. The mean term of a patient's abode here is 18 days. Medical students are excluded from this hospital, which is devoted to the instruction of young women educating as midwives. (*Ecole pour les Élèves Sages-Femmes.*) The average number of pupils is 80, some of whom are maintained at their own expense, others by different departments of France: 600 fr. a-year is the charge for board and instruction. After a course of two years, the pupils are examined by a jury, composed of the chief professor and the physicians of the hospital, a commissary of the Faculty of Medicine, and a commissary of the Council-general of Hospitals, and are allowed to practise on receiving a diploma. The number of licensed midwives in Paris is 450. Strangers are not allowed to inspect the hospital. The average number of patients received here is 4,000: the mortality is nearly 1 in 18. The average cost of a patient is 2 fr. 25 c. per day.

ÉCOLE DE PHARMACIE, 21, rue de l'Arbalète.—There are 11 professors attached to this school, who lecture on pharmacy, chemistry, natural history, and botany. Apothecaries are examined here before they can practise as such (see p. 326.) This establishment has a botanical garden of its own.

ÉCOLES VÉTÉRINAIRES.—They are three in number: at Alfort (near Paris), at Lyons, and at Toulouse.

HOSPITALS.—The civil hospitals of Paris are under the direction of the Administration of Public Assistance (see p. 107). The military hospitals are under the authority of the staff of the garrison of Paris. The *Conseil de Surveillance* decides all administrative measures, and superintends the property, accounts, etc. of the hospitals and hospices. (1)

In all cases of emergency the medical man upon duty at any of the hospitals may receive a patient into his establishment. The head physicians also, at their morning consultations, may receive into their hospitals such patients as they may think proper. Others may be admitted upon application at the *Bureau Central d'Admission*, opposite the cathedral of

(1) It appears from the last general returns that the hospitals and hospices of Paris support every year (in round numbers) 12,000 aged and infirm men and women, and yearly receive nearly 90,000 patients, 5,200 of whom are always under cure or care; 5,000 children are yearly received, and 14,000 are always out at nurse in the country; 500 are apprenticed yearly. Besides this out-door relief was afforded in 1867 to 56,452 patients.

Notre Dame. This is a board of 12 physicians and 6 surgeons, who relieve each other by rotation. From this body the hospital surgeons and physicians are selected as vacancies occur. They indicate the particular hospital for the patient, according to the nature of the complaint. Medical advice is also given by the board to indigent persons, and children are vaccinated here on Thursdays and Sundays at 11. This latter operation also takes place every Tuesday at the mairies; to encourage this useful practice, three francs are paid to the parents for every child; and children not having undergone the process are excluded from the free schools of Paris.

All the civil hospitals of Paris are divided into three classes:—1. General Hospitals; 2. Special Hospitals, devoted to the sole treatment of particular classes of disorders, as, for example, cutaneous, mental, &c.; and, 3. Hospices or Almshouses. Those under the direction of the Council General of Public Assistance are 26.

In 1803 the population of Paris was 700,000, and the number of beds in the hospitals 5,620; in 1851, only 7,337, with a population of 1,100,000. (1) The total number of beds in the hospitals and hospices is at present 19,600, all of iron. All the hospitals have different wards for various diseases.

The reader will find all the necessary information concerning the *hospices*, at p. 107. We here subjoin a list of the hospitals of Paris, divided into *general* and *special* (1).

(1) The following is the average statistical condition of the above institutions calculated for the last ten years:—*General and Special Hospitals*.—Admissions, 62,500 medical, and 23,400 surgical cases. Cures, 54,600 medical, and 22,100 surgical cases. Deaths, 8,000 medical, and 1,400 surgical cases. Average number of days passed in the hospitals by men 26; women, 27; boys, 32; girls, 35. Mortality, men, 1 in 9.50; women, 1 in 10; boys, 1 in 7; girls, 1 in 7.5. The maximum of beds occupied occurred in March and December; the minimum in July and August.—*Hospices and Maisons de Retraite*.—Admissions, 7,000; exits, 5,600; deaths, 1,600.

(1) For children labouring under scrofula the administration has provided two branch hospitals; one at Forges-les-Bains (Seine-et Oise), the other at Berck-sur-Mer (Pas de Calais).

The following is an average view of the annual receipts and expenditure of the administration of the Hospitals and Charitable Institutions of Paris: net receipts, 19,800,000 fr.; expenditure, 19,000,000 fr. The receipts include, among other items, rents of land, houses, &c., 1,100,000 fr.; interest of capital, 4,700,000 fr.; contributions of theatres and places of amusement, 1,700,000 fr.; subvention of the Department of the Seine for the *Enfants Trouvés*, 2,500,000 fr.; concessions of burial-ground, 200,000 fr.; sale of medicines, refuse, &c., 3,000,000 fr.

GENERAL HOSPITALS.—*Hôtel Dieu*.—Consists of large buildings, separated by the southern branch of the river, divided into wards for men and for women; there are also gardens for convalescents. The laboratory, pharmacy, laundry, &c., are all on a large scale. The Hospital, soon to be superseded by a new one north of Notre Dame, is connected by a covered bridge and a tunnel passing under the quay with the buildings erected in the *Enclos Saint Julien*. The modern portion of the *Hôtel Dieu* in the *Enclos Saint Julien* contains 104 beds. The total number of beds here at present is 834. The yearly average number of patients is 12,000, and the mortality 1 in 18.

Hôpital Lariboisière, rue St. Vincent de Paule, a hospital opened in 1854. The same classes of patients as are admitted to the *Hôtel Dieu* are received here. The number of beds is 606.

The *Hôpital de la Pitié*, 1, rue Lacépède, contains 727 beds. The yearly average number of patients is 10,750; and the mortality 1 in 11.50.

Hôpital de la Charité, 45, rue Jacob. Clinical and medical schools; 467 beds. The yearly average of patients is 8,000, and the mortality 1 in 20.

Hôpital Beaujon, 208, rue du Faubourg St. Honoré. This fine hospital, spacious and airily situated, contains 417 beds. The annual average of patients is 5100; the mortality is 1 in 14.

Hôpital St. Antoine, 184, rue du Faubourg St. Antoine.—The number of beds is 606. The average yearly number of patient is 4,800; mortality 1 in 22.

Hôpital Necker, 151, rue de Sèvres.—The number of beds

The expenses include: General Hospitals, 8,000,000 fr.; Special Hospitals, 2,100,000 fr.; *Maison Impériale de Santé*, 800,000 fr.; *Maisons de Retraite*, 650,000 fr.; Hospices, 4,000,000 fr.; Charitable foundations, 350,000 fr.; Buildings and repairs, 600,000 fr.; Administration, including physicians, 2,200,000 fr.; Foundlings, 2,700,000 fr. The average cost of each patient per diem is:—General Hospitals, 2 fr. 22 c.; Special Hospitals, 2 fr. 6 c.; Hospices, 1 fr. 34 c.; *Maisons de Retraite*, 1 fr. 34 c.

The chief items of consumption in the hospitals and hospices are: Flour, 5,800,000 kil.; bread, 3,200,000 kil.; wine, 1,800,000 litres; meat, 1,400,000 kil.; butter, 110,000 kil.; milk, 1,800,000 litres. The total value of furniture and linen of every description belonging to the hospitals and hospices of Paris is about 10,500,000 fr., including 563 bathing-tubs.

All public places of amusement pay a tax of 8 per cent. on their receipts towards the support of the hospitals; and a heavy tax for their support is levied on every piece of ground purchased for the purpose of burial in the cemeteries. Private munificence also contributes largely to their maintenance.

is 440. The yearly average number of patients is 4,800, and the mortality 1 in 17.

Hôpital Cochin, 47, rue du Faubourg St. Jacques. The number of beds is 197. The annual average number of patients is 2,100, and the mortality 1 in 10.

SPECIAL HOSPITALS.—*Hôpital St. Louis*.—40, rue Bichat. Though chiefly designed for the treatment of cutaneous diseases and scrofula, it receives also cases of acute disorders and surgical cases. It had many patients during the cholera. Male patients able to pay, are received in a separate pavilion, at the rate of 2 fr. a-day. In-door patients, who are able, are encouraged to work in the garden at 1 sou per hour. It contains 822 beds, the number of in-door patients having considerably diminished since the discovery of a new method for curing the itch, which is now performed in two hours. It has a large bathing-establishment for in and out-door patients, and is justly celebrated for its medicated and mineral baths, particularly those of a sulphureous nature. There is also a large vapour bath, admitting by distinct entries eight patients at the same time. Another, of a different construction, is fitted up with douches, &c. Upwards of 25,000 persons annually avail themselves of the baths, and in a single year 180,000 have been served. The average number of patients yearly is 9,000, and the mortality 1 in 19. It has two clinical lecture-rooms.

Hôpital du Midi, 15, rue des Capucins St. Jacques.—Exclusively reserved for male syphilitic patients. It contains 336 beds, besides 21 for persons able to pay. The annual average number of patients is 3,300. The clinical lectures of Dr. Ricord are very celebrated. Mortality 1 in 25.

Hôpital Lourcine, 111, rue de Lourcine, reserved for female syphilitic patients.—Contains 276 beds, of which 226 are for adults, and 50 for children; it is exceedingly well regulated. The average number of patients in the year is 2000, and the mortality 1 in 27. Every physician desirous of a place in an hospital is obliged to pass some time in this. Professional men easily obtain tickets.

Hôpital des Cliniques de la Faculté de Médecine, Place de l'École de Médecine.—This hospital, containing 152 beds, is appropriated to surgical diseases and midwifery. A course of midwifery is given here to female aspirants to that profession, who during their stay assist in the hospital. The average number of accouchements is 1000 a-year; that of surgical cases 600. This is the only hospital of the kind to which students are admitted. Clinical lectures, both surgical and medical, are given by the surgeon and physician.

Strangers are not admitted to these lectures without a card, to be obtained at the bureau of the Faculty of the School of Medicine.

Hôpital des Enfants Malades, 149, rue de Sèvres.—Exclusively devoted to the diseases of children. Gymnastics have been introduced here with great advantage. It contains 698 beds. Children admitted from 2 to 15 years of age. Average number of patients yearly, 3,525; mortality 1 in 38.

The *Hôpital Ste. Eugénie*, 89, rue de Charenton, established in 1854, for sick children, contains 405 beds.

The *Salpêtrière*, 47, Boulevard de l'Hôpital, which may be ranked among the hospices, is an hospital for incurable, epileptic, or lunatic female patients, and patients advanced in age. It contains 5,204 beds, of which 2,917 only are occupied by real patients. (see p. 346.)

The *Hôpital Militaire du Val-de-Grâce* contains 970 beds. (See p. 330.)

Connected with the hospitals are the following :

Boulangerie Générale, 13, Place Scipion.—This is the general bakehouse for all the hospitals.

Cave Générale, 2, rue Notre Dame.—Here all the wines, spirits, &c., used in the hospitals are delivered.

Pharmacie Centrale des Hôpitaux et Hospices, 47, Quai de la Tournelle.—A general dispensary, where medicines are prepared by steam. (1)

The *Jewish hospital*, erected by M. de Rothschild, at 76, rue de Picpus, contains 100 beds in all, viz., 60 for patients, and 40 for the old and disabled (see p. 227).

There are also charitable societies for medical purposes, such as the : *Société nationale de Vaccine*; *Société médicale d'Accouchement*; *Société médico-philanthropique*; *Maison des sœurs garde-malades*; *Société médicale du Temple*; &c.

Besides hospitals, there are certain establishments called

MAISONS DE SANTÉ, which receive patients, who pay various prices according to the accommodation they receive. They

(1) Medical out-door relief has, during the last few years, become an important feature of the hospital system in Paris. It is administered in various ways:—1. By consultations given at certain hours of the day at each hospital: their average number is 165,000 per annum; 2. By medicines, bandages, and bath-tickets afforded gratuitously: the annual cost on this head averages 120,000 francs; 3. By visits of medical men to the lodgings of the poor: of these the general average per annum amounts to between 90,000 and 100,000. Convalescents, after leaving the hospitals, are visited at their homes for some time after.

are conducted generally by a medical man of reputation, who boards, lodges, and attends the patients; they have gardens, and some are agreeable places for sick people. Rooms containing a single or several beds may be had according to the means of the patients; and persons condemned for *political* offences, whose health would be endangered by the confinement of a prison, are sometimes allowed to reside on their parole, and on the responsibility of the director of the establishment, in a *Maison de Santé*. The *Maison Municipale de Santé*, 200, rue du Faubourg St. Denis, the best establishment of the kind, receives patients at from 4 fr. to 8 fr. per diem, operations and attendance included. It contains 300 beds. The number of patients admitted annually is about 1600; average mortality, 1 in 7.

III. MEDICAL SOCIETIES.—The most important is the

Académie Impériale de Médecine, 39, rue des Saints Pères. —Previous to the revolution of 1789, there was an Academy of Medicine and another of Surgery. The former was created in 1776, and the latter in 1731. Upon the formation of the Institute, the Medical Academy was annexed to the class of the sciences. By an ordinance of Dec. 20, 1820, the Academy was restored, and definitively organized by decrees in 1829 and 1835. The object of its institution is to reply to inquiries of the government relative to everything that concerns the public health. The number of its resident members, now amounting to 114, is to be reduced to 100 by extinction; so that at present the Academy only nominates one member after three extinctions. It has besides 14 free members and 32 foreign associates, correspondents not included. The Academy holds public sittings every Tuesday, at 3 o'clock.

Société de Médecine de Paris.—This society devotes its attention to epidemic diseases and the human constitution, and keeps up a correspondence with physicians and scientific men in France and foreign countries. It publishes the *Revue Médicale*.

Société de Médecine Pratique.—For the study and cure of epidemic diseases. Gratuitous vaccination.

There are also the *Société de Chirurgie*, *Société d'Observation*, *Société Anatomique*, *Société des Sciences Médicales*, and an English *Parisian Medical Society*. Moreover, every arrondissement of Paris now possesses its medical society.



PALACE OF THE TUILLERIES (VIEW FROM THE PLACE DU CARROUSEL).



(BURNT) PALACE OF THE TUILLERIES (VIEW FROM THE GARDEN). MAY 23RD 1871

continued to be the chief residence of the King and Royal Fa-

PART II.

DESCRIPTION OF PARIS IN WALKS.

FIRST WALK.

This comprises part of the 1st arrondissement, containing

THE PALACE OF THE TUILERIES.—This palace occupies the site of a rubbish-shoot and some tile-fields that existed in the time of Charles VI. (1476), and had furnished Paris for four centuries. In 1518, Francis I. purchased a house erected there by Des Essarts and De Villeroi, for his mother, Louise de Savoie, who found the air of the royal residence, the Palais des Tournelles in the Marais, unwholesome. In 1525 this princess gave the Hôtel des Tuileries to Jean Tiercelin, maître d'hôtel to the Dauphin; it subsequently became the property of Catherine de Medicis, who had the present edifice begun as a residence for herself in 1564. P. Delorme and J. Bullant erected the central pavilion, the two adjoining wings, and the low pavilions by which they are terminated. Here her work stopped, for being alarmed by an astrological prediction bidding her beware of St. Germain, and the Tuileries being in the parish of St. Germain l'Auxerrois, she fixed her abode at the Hôtel de Soissons. Under Henry IV. the palace was enlarged by Ducerceau and Dupérac, who raised two other ranges of building faced with composite pilasters, and erected lofty pavilions at each end. This king also began the long gallery along the quay. Louis XIV. caused Levau and d'Orbay to complete it, and to add an attic to the central buildings; but he soon after neglected the works, and transferred his court to Versailles. The Regent Duke of Orleans resided at the Tuileries during the minority of Louis XV.; but from that period till the forced return of Louis XVI., the families of persons officially attached to the Court occupied it. This palace is inscribed on almost every page of the history of the first revolution. The mob entered it on June 20, 1792, and on Aug. 10 of the same year it was attacked and the Swiss guards massacred. It was the official residence of the First Consul, and subsequently the imperial palace. In 1808 Napoleon began the northern gallery, to communicate with the Louvre. After the Restoration the Tuileries continued to be the chief residence of the King and Royal Fa-

mily. After the revolution of 1830, when the people attacked and took the palace (July 29th), Louis Philippe fixed his residence in it, and continued to inhabit it till the 24th of February, 1848, when it was again invaded by the people, and the King made his escape. By a decree of the Provisional Government, dated Feb. 26th, 1848, which was never put into execution, this palace was to be thenceforth transformed into an asylum for invalid workmen. During and after the insurrection of June, it was used as an hospital for the wounded. In 1849 the yearly exhibition of paintings was opened in it. Napoleon III., while still Prince President, occupied it in 1852, from which time it continued to be the Imperial residence until the memorable 4th of September. It was set fire to by the savages of the Commune on the 23d of May, 1871, and has since then remained a mass of ruins, with the exception of the southern corner, called *Pavillon de Flore*, which, having been rebuilt before the war with iron work, resisted the flames so far as to admit of its being repaired.

GARDEN OF THE TUILERIES.—A street, called the rue des Tuileries, formerly ran between the palace and the garden; but was suppressed in 1665, when Le Notre was entrusted by Louis XIV. with the care of laying out the latter. Two parallel terraces form its northern and southern boundaries running from the extreme pavilions of the palace. Its length is 2256 feet, and its width 990 feet. The southern terrace is the more elevated and wider of the two; that on the north is the *Terrasse des Feuillants*, so called from a convent that stood there before the revolution of 1789. Near it was the Manège, or riding-school, where the National Assembly held its sittings. A handsome iron railing, with gilt spearheads, separates it from the rue de Rivoli. The garden is bisected throughout its whole length by a wide avenue, extending from the palace to a gate giving access to the Place de la Concorde (see p. 153), and called *Porte du Pont-tournant*, from a swing-bridge which existed there in 1789. This avenue is met at right angles by a spacious gravelled walk, at a point occupied by a large circular basin. The portion of the garden lying westward of this walk is open to the public at all seasons; that on the opposite side separated from the rest by a fosse, was the

Private Garden.—In 1832 Louis Philippe enclosed a narrow slip of ground along the whole front of the palace for a private garden, and this remained so until 1858, when the Emperor caused it to be enlarged to its present extent. It is crossed by a broad walk running parallel to the palace, and skirting the old private garden; the rest is laid

out in walks bordered with shrubs and flowers. Two smaller basins and various statues complete its decoration. Among the latter we may perceive Apollo Belvidere, and Diana with the Hart, in bronze; Lucretia and Collatinus in white marble; Venus Pudica, and Antinous, in bronze; and, Æneas bearing Anchises and leading Ascanius, in marble. The entrance to the private garden from the quays is adorned with two sphynxes of white marble, brought from Sebastopol. Several elegant marble vases are interspersed throughout the garden. Skirting the sunken fence we find the celebrated antique group of Laocoon, cast in bronze; Spartacus, by Foyatier; Theseus killing the Minotaur, by Ramey, jun.; Themistocles, by Lemaire; the Rape of Orythia, by Marsy and Flamen; Time carrying away Truth; Pericles, by Debay; the Dying Spartan, by Cortot; Phidias, by Pradier, all in marble; and the Listening Slave, cast in bronze, by the Kellers (1668), a copy of the celebrated antique in the Gallery of Florence. The

Public Garden, commencing from the large basin mentioned above, comprises two large enclosures laid out in flower-beds, followed by two groves of fine chesnut trees, elms, planes, and limes, skirting the principal avenue and bordering on a large octagonal basin facing the Porte du Pont-Tournant. This part also is laid out in flower gardens; the side favoured with a southern exposure, known by the name of *La Petite Provence*, is in winter the favourite resort of children and elderly people of both sexes, who come here either for exercise or repose and warmth. Flights of steps and rising paths lead up to the terraces overlooking the Place de la Concorde; the southern one contains a spacious orangery, and has bridges over the two public passages opening upon the quays. The northern terrace, occupied with embowered seats, and a newly-built *Tennis court*, and commanding an excellent view of the Place de la Concorde and Champs Elysées (see p. 156), forms part of the *Terrasse des Feuillants*, bordering on the *Allée des Orangers*, so called from the orange trees which are placed here in summer. It is adorned with a statue of Hercules holding a Pigmy, by Bosio, cast in bronze by Carbonneau; at the opposite extremity with Hercules and the Lernian hydra. This alley with the adjoining terrace is a delightful promenade, both in summer and in winter; during the sunny hours of the latter and in the cool evenings of the former season, many people are to be found here, sitting on chairs, which are let out at two and three sous a-piece, walking or conversing, or listening to the bands of music that play here in summer. On Sunday afternoons, the crowd, if not so select, is much more numerous, and in the alley of orange trees frequently forms a

compact mass, presenting every variety and colour of dress which happen to be the fashion of the hour.

Each of the two groves has a hemicycle of white marble, with a small enclosure in front, laid out as a garden, having statues of Atalanta and Hippomenes at the corners, and others representing Spring and Autumn in the centre. These hemicycles, called *Carrés d'Atalante*, were constructed in 1793 by the Convention after the designs of Robespierre. They were intended as seats for the areopagus of old men who were to preside over the floral games dedicated to youth. There is a great deal of good sculpture in this part of the garden. The piers of the western entrance are graced with two spirited groups, brought hither from Marly : one of Mercury, the other of Fame, on winged steeds, by Coysevox. At the corners of the western terraces there are two colossal marble lions, copies from the antique. On the same terraces on either side of the entrance are the nine Muses, and Apollo ; and below, four masterly groups in marble, viz., from north to south, 1, the Tiber, by Bourdot ; 2, the Loire and the Loiret, by Vaclève ; 3, the Seine and Marne, by Coustou ; 4, the Nile, by Bourdot. On either side of the central grove, on the opposite side of the basin, we remark two statues of Bacchus, a Vestal by Legros, termini representing the 4 Seasons, Hannibal, by Sloedtz, Scipio Africanus, by Coustou, and Cornelia. In the southern grove is a copy in marble of the well-known boar, of which the Grecian original is preserved in the Gallery of Florence, where another copy in bronze by Tacca adorns the Mercato Nuovo. At the eastern extremity of the groves are statues of the *Diane à la Biche*, the Capitoline Flora, Julius Cæsar, and the Farnese Hercules.

The walk which separates the private from the public garden, forms a public passage from the rue de Rivoli to the quay, through a gateway at the southern terrace, and bridged over. Another passage extends from the entrance opposite the Rue de Castiglione to the

PONT DE SOLFERINO, an iron bridge of three arches, the piers of which bear the names of the victories won in the last Italian campaign ; it is 492 feet long by 65 ½ in width, and has cost 1,170,000 francs. (1)

The garden is open from 7 in the morning till dusk in winter, and till 9 in summer. It is then cleared by beat of drum.

On leaving the garden by the quay, the visitor will find to his left the immense length of the

SOUTHERN GALLERY OF THE LOUVRE, which was commenced under Charles IX. by Ducerceau ; half the length was

(1) A new street has now been opened in a line with the bridge, insulating the Palace of the Legion of Honour (see p. 257).

completed by Henry IV., and the remainder to the Tuileries by Louis XIV. The whole of this length, entirely rebuilt, is elaborately and most beautifully sculptured, and divided into three bodies, separated from each other by two square pavilions surmounted by campaniles, one called *Pavillon Lesdiguières*, and the other *Pavillon de la Tremoille*. The central body is pierced with three wide-arched carriageways, flanked by two more for foot-passengers, all of which give access to the

PLACE DU CARROUSEL, which derives its name from a great tournament held by Louis XIV. in 1662. The spacious COURT OF THE TUILERIES, separated from the square by an elegant iron railing with three entrances, two of which are adorned with statues of Victory, Peace, History, and France, communicates by arched gateways with the Rue de Rivoli on the north (1), and the Quai du Louvre on the south (2). Before the central gate of the railing stands the

TRIUMPHAL ARCH, erected by order of Napoleon in 1806, under the direction of Percier and Fontaine, at a cost of 1,400,000 fr. It is 60 feet by 20 at the base, and 45 feet high, and consists of a central and two smaller lateral arches, intersected by transversal arches of equal height. Eight Corinthian columns of red Languedoc marble, with bases and capitals of bronze, adorned with eagles, support the entablature. The attic is surmounted by a figure of Victory in a triumphal car and four bronze horses, modelled by Bosio from the original, brought from the Piazza of St. Mark at Venice, but restored by the Allies in 1815. Over each column, stands a marble figure of a soldier of Napoleon's army, in the uniform of the several corps, and over each of the smaller archways is a marble bas-relief representing memorable events of the campaign of 1805. (3)

(1) This court was principally formed by Napoleon I. Where the iron rails stand there were rows of houses and sheds before the revolution of 1789; and this circumstance materially facilitated the attack on the palace by the mob on August 10, 1792. Napoleon used to review his troops in this vast court. During and for some time after the insurrection of June, 1848, as also after the events of December, 1851, troops were stationed here, and the court bore the appearance of a camp. During the siege of 1870 the palace was converted into a field-hospital and the garden of the Tuileries into an artillery park.

(2) It was at the inner corner of this entrance that Alibaud posted himself on June 25, 1836, to fire at Louis Philippe.

(3) During the Restoration these bas-reliefs were exchanged for subjects taken from the campaign of the Duke d'Angoulême in Spain, 1823. The former were, however, restored in 1830.

The large projecting body extending from the southern end of the Court of the Tuileries to the *Pavillon de la Trémoille*, contains the new *Salle des États* (see p. 140). The northern side of the Place du Carrousel was built by Napoleon I. as far as the *Pavillon de Rohan*, which is opposite to, and the counterpart of, the *Pavillon Lesdiguières*. On this side the Place has eight principal issues, leading respectively to the Rue de Richelieu and the Rue de l'Echelle; five arched passages lead to the quays on the other. At the two pavilions above mentioned commence the buildings of the

NEW LOUVRE.—The space between the Old Louvre and the Tuileries had long been disfigured by a variety of mean-looking houses. Some of these were swept away by Napoleon I., in building the northern gallery. In 1848, the last document signed by the Provisional Government was a decree for the completion of the Louvre, and new plans were presented to the Legislative Assembly in 1849, by MM. Visconti and Trélat, but without success. It was not until 1852 that Napoleon III., despising the narrow views of former Governments, cut the Gordian knot by decreeing a sum of 25,000,000 fr. for the purpose of uniting the two palaces. The first stone of the new edifices was laid on the 25th of July of that year, and the works commenced by M. Visconti, who, on his death, in 1853, was succeeded by M. Lefuel.

The general plan of the New Louvre comprises two vast lateral piles of buildings, projecting at right angles from the southern and northern galleries respectively, so as to form the eastern boundary of the Place du Carrousel; then turning into the *Place Napoléon III.*, where they present on each side a frontage of 180 metres, interrupted by three sumptuous pavilions. (1) The space between the two corner pavilions is 125 metres. Two octagonal gardens, (2) enclosed with elegant iron railings, occupying the central space, mask a defect of parallelism existing between the Old Louvre and the Tuileries. The old galleries and the pavilions are connected by spacious arcaded porticos, elaborately sculptured, fronted with Corin-

(1) They are named as follows: Northern side, Pavillons Turgot, Richelieu, Colbert; southern, Mollien, Denon, Daru.

(2) Here stood the *Hôtel de Rambouillet*, and other houses of the nobility which flourished under Louis XIV.; and on the site of the southern building was the church of St. Thomas du Louvre, built in 1187 by Robert, Count of Dreux. On the 15th of October, 1739, the roof suddenly gave way during divine service, causing great loss of life. It was subsequently ceded to the Protestants, who afterwards exchanged it for the Oratoire.

thian columns, enclosed with balustrades, and surmounted by terraces on a level with the first story, which are decorated with statues of the most illustrious men of France. The pavilions are fronted with coupled Corinthian columns supporting Composite ones, surmounted by groups of genii. The front of the Old Louvre has been made to harmonize with the new wings; its central pavilion called the *Pavillon de l'Horloge*, now bears the name of Sully. Its gateway is flanked with two Corinthian columns of red marble. The western side bears the following inscriptions:—

“ 1541. François I. commence le Louvre.

1564. Catherine de Médicis commence les Tuileries.”

“ 1852—1857. Napoléon III. réunit les Tuileries au Louvre.”

All the pediments of these pavilions are enriched with the most complicated allegorical sculpture, and supported by caryatides. The triangular pediments of the central pavilions contain the following subjects in alto-rilievo: Pavillon Denon, Napoleon III., surrounded by Agriculture, Industry, Commerce, and the Fine Arts; Pavillon Richelieu: France distributing crowns to the most worthy of her children; Pavillon Sully: Napoleon I. crowned by Glory and the Arts. The second stories of the intermediate buildings are plain; the roofs between the pavilions are fronted with balustrades adorned with groups of genii, emblematical of Agriculture, Science, War, the Seasons, etc. (1). The interior construction is remarkable for its solidity and safety from fire, all the roofing and flooring resting upon iron framework. Each of the two wings we have described contains two courts. Those of the southern wing are entered from the quay, those of the other from the Rue de Rivoli. The first story of the building which intervenes between the two courts of the latter contained the *Library of the Louvre*, which was set fire to and destroyed by the Communists on the 23d of May, 1871. It contained some valuable MSS. and many rare books.

On the first story of the transversal building separating the two courts is the old *Salle des Etats*, for the reception of the great bodies of the State (see p. 140). It was here the inaugurating of the New Louvre took place, on the 14th Aug., 1857, five years after the commencement of the work. All the chimney-flues are of iron, and imbedded in concrete.

At a distance of about 300 feet measured diagonally from the Pavillon de Rohan, Cadoudal's infernal machine, intended

(1) The sculptures have required the combined efforts of 53 artists. The total cost of the New Louvre amounts to 62,500,000 fr. The space covered and enclosed by the new buildings, with the Tuileries and old Louvre, is nearly 60 acres English.

[illegible]

8. The following are the names of the persons who have been appointed to the various committees of the Board of Directors:

1. **Introduction**
 2. **Background**
 3. **Methodology**
 4. **Results**
 5. **Discussion**
 6. **Conclusion**
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PALACE OF THE LOUVRE (VIEW FROM THE SQUARE).



PALACE OF THE LOUVRE (VIEW FROM THE RIVER).

to destroy Napoleon I., on his way to the opera, then situated in the Place Richelieu, exploded Dec. 24, 1800. (1)

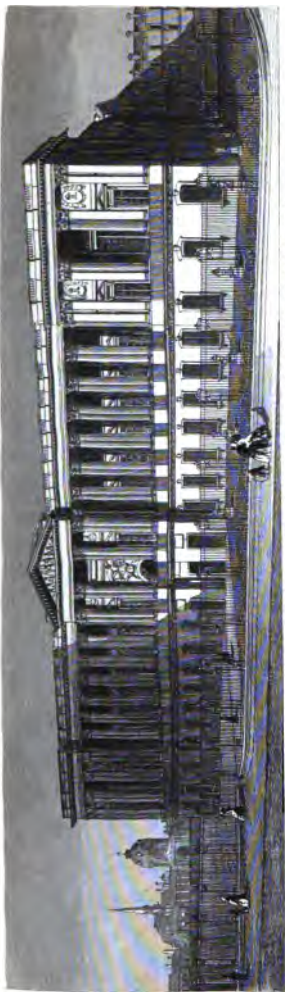
A few steps eastward brings the visitor to

THE OLD LOUVRE.—A castle which existed on the site of this palace is said to have been used as a hunting-seat by Dagobert, the woods then extending over the actual site of northern Paris down to the water's edge. Philip Augustus, in 1200, formed it into a stronghold, and used it as a state prison. (2) It was not enclosed within the walls of Paris until 1367 and 1383. Charles V. made many additions to the castle; the Royal Library was kept there; also the various officers of state and foreign princes visiting Paris were lodged in it. Francis I. began the present building in 1528, and erected the southern half of the western side of the court, as it now exists, after the designs of Pierre Lescot. His son Henry II. continued and extended this plan, completing the whole of the western front, now called the *Vieux Louvre* and the wing containing the *Galerie d'Apollon*. The sculptures were entrusted to the direction of Jean Goujon, and other great artists of the day. Henry IV. made some additions to this part of the building at the time of commencing the Long Gallery; and during the reign of Louis XIII. the central pavilion of the western side was added to the erections of Lescot by Lemercier, who also built all the lower part of the northern front. Louis XIV., at the suggestion of Colbert, decided upon completing this palace, and a public competition of architects was opened to furnish designs for the new building. A physician, Claude Perrault, was the successful competitor, but, some distrust of his abilities arising at court, Bernini, who constructed the porticos in front of St. Peter's at Rome, was sent for from Italy, and his plans were adopted. Louis XIV. laid the first stone of the eastern front; but for some reason Bernini was soon sent

(1) The event occurred in the rue St. Nicaise, a street which no longer exists, but which extended into the present Place du Carrousel. The house called the Hôtel de Nantes, close to which the infernal machine had been placed, was pulled down in 1851.

(2) The foundations of this castle were brought to light again in 1866 by order of the Municipality, in order to elucidate some obscure historical points. The twin towers flanking the principal entrance stood near the centre of the present court. The masonry of the foundations was of excellent execution and well preserved, though scarcely a foot below the surface. It was also ascertained that they extended to the Seine in the direction of the Pont des Arts, and parallel to the river, passing under the Tour de l'Horloge. The principal lines of the old plan are marked out on the pavement and bitumen.

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PALACE OF THE LOUVRE (VIEW FROM THE SQUARE).



PALACE OF THE LOUVRE (VIEW FROM THE RIVER).

back to Italy, loaded with presents and a pension, while Per-rault, to the honour of France and of Colbert, was allowed in 1666 to carry his original design into execution. He built the eastern front, and that towards the river; but the caprice of the King put a stop to the works, and diverted the treasure of the country to the building of Versailles. Until 1802 the greater part of the Louvre remained without a roof, and the whole seemed to be destined to fall into ruin. Napoleon I. however resumed the works, and under him the Louvre was finished, and the surrounding streets and places cleared. Its internal arrangements were principally effected by Charles X. and Louis Philippe. Charles IX. inhabited the old Louvre, and, as is well known, fired from its windows looking towards the quay and river on the victims of the St. Barthélemy. (1) Henry III., Henry IV., and Louis XIII. also resided here, as well as the unfortunate English queen, Henrietta, widow of Charles I. Louis XV., during part of his minority, inhabited the Louvre; but since then it has been devoted to the various museums of the fine arts, and has occasionally been used for great ceremonies of state. (2) The eastern front of the Louvre is one of the finest pieces of architecture of any age. The grand colonnade is composed of 28 coupled Corinthian columns, fronting a wide gallery. The basement story affords an admirable contrast by its simplicity; and the projecting masses in the centre, and at either end of the façade, fronted with pilasters, and pierced with large windows, complete the grand features of this side. The central mass of the building, forming the gateway, is crowned by a pediment, the raking cornices of which are each of a single piece, 52 feet in length and 3 in thickness. This pediment contains a bas-relief, executed by Lemot in 1811; and over the grand doorway is another by Cartellier, of the same date. The gates themselves, made by order of Napoleon, are of magnificently-worked bronze. (3) The southern front, also the work of

(1) A window, with a balcony on the first floor, is often shown as that from which he fired; but this must be a mistake, as that part of the building was not constructed till long after the year 1572, the date of that most perfidious massacre.

(2) It was attacked by the people, July 28 and 29, 1830, and obstinately defended by the Swiss guards. The dead were buried in front of the eastern façade, but afterwards removed to the Column of July.

(3) The dimensions of this front are :—length, 525 feet; height, 85 feet; width of central compartment, 88 feet; width of extreme compartments, 75 feet; height of basement story, 35 feet; height of columns, 10 diameters and a half, or 38 feet nearly. The entablature takes up nearly 10 feet of the entire height.

Claude Perrault, though not so bold, is very fine. It is decorated with forty Corinthian pilasters, and, like the eastern, has a richly-adorned pediment over the central compartment. The northern front consists of a central and two lateral pavilions projecting from the main body with few but tasteful ornaments. In the court, the general features of the ground floor are a range of circular arcades, separated by Corinthian pilasters, and under each arch is a lofty window. Most of the intermediate niches are now adorned with marble statues by modern masters, representing Sappho, Circe, Sculpture, the Renaissance, Abundance, Glory, etc. The design of the first story consists of windows richly dressed, separated by Composite pilasters. The upper story of the western front has the windows richly enchased with sculptured groups, trophies, etc. The *Pavillon de Sully*, is surmounted by a quadrangular dome, resting upon colossal caryatides by Sarrazin. The sculptures of the wings are by Paolo Poncio and Jean Goujon; those of the northern pediments are modern. The central gateways were sculptured by Lesueur, Ramey, and Coustou. Perrault formed the designs of these three sides, each of which is 408 feet, the whole forming a perfect square.

The court of the Louvre is one of the finest in Europe with respect to decoration and proportion. It is now laid out in bitumen bordered with beds of ivy and shrubs, surrounded with a low railing, and lighted by 24 bronze gas lamps.

A small garden on the south-western side is called the Garden of the Infanta, from the Spanish Princess who came into France, in 1721, to marry Louis XV. The wall of the *Galerie d'Apollon* which overlooks it, has been sculptured by M. Cavelier. Similar gardens run all round the palace, ending at the new wing facing the rue de Rivoli, and are public.

Interior.—Almost all the interior of this palace is devoted to the museums collectively known under the name of *Musées du Louvre*, for which it is so celebrated. The description of the various galleries will be found in the order in which they usually occur to a visitor making the circuit of the palace.

The entrance to the museums is by the Pavillion Denon. A long vestibule to our left, adorned with antique busts, leads to a noble staircase, the two descending branches of which both conduct us to the

Musée des Antiques.—Taking the flight of stairs to our left, we enter the *Rotunda*, from which two distinct suites radiate as from a centre. That to our right was once occupied by Ann of Austria, and has now been completely repaired. The ceilings of the five rooms composing this suite are richly gilt, and divided into compartments painted by

Meynier, Mauzaisse, and Barthélémy, or else sculptured in basso-relievo. Beginning from the rotunda, these ceilings represent : 1, Prometheus giving life to man by the aid of the heavenly fire; 2, Justinian delivering his code of laws to Rome; 3, Subjects relating to Apollo and Diana; 4, Minerva displaying the olive-branch as the fruit of Victory; 5, Various passages from the early history of Rome; 6, Allegorical paintings of various virtues. A new room, decorated like the former, has been added, the ceiling of which, painted by Matout, represents various mythological subjects. It is lighted by five large windows, looking on the quay; it contains several busts and statues of the first Roman emperors. Returning to the rotunda, the second suite of rooms, opposite the staircase, is to our right. First comes the *Salle de Diane*, its ceiling and tympan recording the mythology of that goddess. We next see before us a long gallery, at the end of which stands the celebrated *Venus Victrix* of Milo. From this we pass directly to a parallel gallery, remarkable for a colossal statue of Melpomene, in front of which there is a fine mosaic pavement in compartments, the central one antique, representing Victory, the others modern, personifying the Nile, the Po, the Danube, and the Dnieper. These two galleries, forming part of the old Louvre of Charles V. (1380) were inhabited by his consort, Jeanne de Bourbon. On leaving these, a door to our right leads into the *Salle des Caryatides*, so called from four colossal caryatides by Jean Goujon. They support a balcony surmounted by a bas-relief representing Diana, by Benvenuto Cellini, originally sculptured for a fountain at Fontainebleau. All the rooms we have described are incrustated with rich marbles, and filled with the most valuable specimens of antique sculpture.

This great collection of antiques dates from 1797, and in 1803 was opened to the public under the title of the *Musée Napoléon*; it then contained, like the gallery of paintings, all the richest spoils of Italy, but which were restored in 1815 by the allies to their original owners. The present collection consists of 240 statues; 230 busts; 215 bas-reliefs; and 235 vases, altars, &c.; in all 920 objects. (1)

We must now return to the staircase, and ascend it to the first landing-place, when a few steps more in front of us will bring us to two short flights of stairs, one to our left, which we will call A, and one to our right, represented by B. Here we shall see a variety of vases, dishes, and sarcophagi

(1) Complete catalogues of all the museums of the Louvre may be had on the spot. The produce of their sale amounts to upwards of 200,000 fr.

of Etruscan origin, forming part of the Campana museum, now *Musée Napoléon III.* Two more flights of stairs from the first-mentioned landing give access to another, which we will denote by C. The steps A usher us into the

Salle Ronde, containing a fine mosaic pavement and exquisitely sculptured white marble vase. The ceiling, painted by Couder and Stouf, represents, in the central compartment, the fall of Icarus; in the four lateral compartments respectively: Hercules suffocating Antaeus; Æolus mastering the Winds; Vulcan shewing Thetis the arms made for Achilles; and, lastly Achilles invoking the aid of the Gods against the Scamander and Simois. This room leads to two different series of museums: the first is entered by a pair of beautiful gates of wrought steel, transported hither from the palace of Maisons, and which open to our right into the

Galerie d'Apollon.—Commenced under Charles IX., and completed under Henry IV. by Chambiche, Fournier and Plain. Destroyed by fire on the 6th of February 1661; it was rebuilt that very year, decorated by Errard, and painted by Lebrun. Louis XIV. having turned both his attention and treasures to Versailles, the *Galerie d'Apollon* was forgotten, and during the following century divided into apartments, where the Royal Academies, and especially that of Sculpture and Painting, held their sittings. In 1747 and 1748 the paintings of several living artists were exhibited there; in 1756 the gallery had become the studio of Vanloo; and in 1787 it became a picture-gallery. In 1826 it was found necessary to reconstruct the ceiling; but it was not until the 5th of June 1851, that this saloon was solemnly re-opened to the public, under the auspices of the President of the Republic. The Gallery is 184 feet in length and 28 feet in breadth; it has 12 windows looking upon the Jardin de l'Infante, and a balcony commanding a beautiful view of the Seine. Opposite each window is a door for the sake of symmetry; only the last towards the Seine is intended for use, and gives access to the *Salon Carré*. The panels of these doors are charged with the attributes of the Arts and Sciences, Navigation, etc.; on the walls are seen in Gobelins tapestry, the portraits of the artists who at various periods contributed to the construction and decoration of the Louvre. Between the central windows we see medallions with portraits of Philippe Auguste and Francis I. The windows are crowned with other allegorical figures, arabesques and escutcheons. The walls are profusely gilt, and the arched ceiling rests upon a frieze adorned with L's and fleurs de lys. It represents, at its northern extremity, the Triumph of the

Earth, by Guichard, after the designs left by Lebrun; and at the other, nearest the Seine, the Triumph of the Waters or of Amphitrite, by Lebrun himself. The other paintings of the vault are, beginning from the latter, as follows: Aurora on her car, in an octagonal compartment, painted by Lebrun, and re-painted by Muller; Castor, or the Morning-Star, in an oval compartment, painted in 1781 by Renou; adjoining it, are two lateral compartments representing Autumn, by Taraval (1769) and Summer, by Durameau (1774). The great central compartment contains the Triumph of Apollo, by Eugène Delacroix. Next comes Evening, situated between Spring, by Callet, and Winter, by Lagrenée junior. The last octagonal compartment represents Night. These compartments are interspersed with appropriate emblems and arabesques; the lower part of the ceiling is adorned with medallions representing the months, and with stuccos of the Muses, the signs of the Zodiac, flowers, etc., executed under the direction of Lebrun, by Girardon, Regnaudin, and the brothers Marsy. This splendid gallery now contains a rare and costly collection of enamels of Bernard de Palissy, vases of agate, jasper, and other precious stones, curious articles of Japanese manufacture, jewels, &c., arranged in three magnificent glass stands on tables, beautifully carved, of the time of Louis XIV., as the escutcheons with *fleurs de lys*, and the motto, *Nec pluribus impar*, denote. There are other stands along the wall and opposite.

A door at the further end opens into the

Salon Carré, the ceiling of which is white and gold, with caryatides, and genii representing the Arts; the names of the most celebrated artists are inscribed on the frieze. The choicest specimens of the treasures for which the Louvre is so celebrated, are placed here, among which are the Feast of Cana, and Mary anointing the feet of Jesus, both by Paolo Veronese, Charles I of England by Vandyck, and the *Conception* by Murillo, bought in 1852, at the sale of Marshal Soult's gallery, for the sum of 615,300 fr.

Entering a door to our right, we shall perceive, in a room recently opened, eight valuable frescoes by Luini (1500), brought over from Milan. The ceiling, painted by Meynier, represents Knowledge conquering Time. The vestibule of this room, a remnant of the magnificent staircase, by Fontaine, which existed here before 1852, has a ceiling, by Meynier, representing Minerva teaching the Arts. This vestibule, which opens upon the stairs B, contains another series of Etruscan antiquities belonging to the *Musée Napoléon III*. Returning to the *Salon Carré*, we find to our right the *Musée des Tableaux des Ecoles Italiennes, Flamandes*

et Françaises occupying the Long Gallery and a series of adjoining rooms. The Gallery was formerly 1,322 feet in length, and 42 in width; but owing to the improvements in progress, it has provisionally lost two-thirds of its length. The walls are encrusted with red marble to the height of about three feet, the rest of their surface is entirely covered with pictures, comprising three schools, viz.: the French school, 700; the Flemish and German, 620; the Italian and Spanish, 585. The further end is exclusively occupied by the *Galerie de Rubens*, a precious collection of some of the most admired works of that great artist. These master-pieces have now undergone a thorough restoration, and been re-canvassed. None but the works of deceased masters are admitted into this gallery, which was chiefly formed by Napoleon, and enriched with the master-pieces of Europe; the greater part were returned in 1815, but even now this gallery is one of the finest in the world.

From the *Galerie de Rubens* a door opens into the

Ecole Française, the first room of which contains specimens of French paintings of the 14th, 15th, and 16th centuries. The two following rooms are entirely devoted to the works of Lesueur. The fourth room contains the celebrated sea-ports of Joseph Vernet. A passage leads hence to a large hall comprising the master-pieces of the French schools of the 18th and 19th centuries. Adjoining this is the

Salon Denon, a splendid and lofty hall containing four large pictures by Lebrun. It is surmounted by a dome, gorgeously gilt and decorated with sculpture and paintings by Muller, the four principal of which represent Louis IX., Francis I., Louis XIV., and Napoleon I., each surrounded by the eminent men of his time, and giving directions for the execution of public works. The initials of these four Princes may be seen on gilt scrolls in the corners. A gallery resting on a rich cornice runs all round this hall, from which two large folding-doors give access to the old

Salle des Etats, now filled with paintings. It is a hall 42 metres long, 21 wide, and 16 high. It is lighted by three rows of windows, the upper range being circular. A gallery, supported on gilt columns, runs round the greater part of it. On State occasions (see p. 133), the Throne was placed at the entrance to the gallery, which was then closed. The gallery was reserved for the Empress, the Imperial Princesses, and their suites. The ceiling, by Muller, represents Civilisation, enlightening the world. At her sides there are Justice and Force, the Genius of Law, and Philosophy. France is seated on a throne between Abundance and Gene-

rosity. Behind stands Prudence, holding the national flag, protected by Vigilance and Patriotism. Below genii present Algeria to France, and History writes the national annals. Further on there are genii presenting to the world Literature, Science, the Arts, and Religion; near the latter are Joan of Arc, (personifying female heroism), Devotion, Charity, Misery and Sorrow finding consolation in prayer, Tradition receiving the Scriptures, and Sacred Music. The left side is devoted to Labour, Agriculture, Arts, Science, Poetry, Meditation, Manufactures, Commerce. Below is War, and at the other end there are symbols of Peace. Over the entrance opposite the gallery is an equestrian statue of Charlemagne, before whom a procession passes, and over the other is one of Napoleon I., with groups of veterans, young men, and the Arts, depositing wreaths of palm at his feet, etc.

From the *Salon Denon* we enter another hall, in which the series of the French School is continued. This leads to the landing-place C, where a door to our right admits us to the

Petite Salle Italienne, containing choice works of many of the first masters of Italy. We may now either re-enter the Long Gallery by this room, or return to the landing-place C, and thence by the stairs A to the *Salle Ronde*, in order to view the second series of museums, commencing with the

Salle des Bijoux, in which we find another and richer section of the most valuable portion of the Campana collection, viz., the Etruscan, Roman, and Greek jewelry, a considerable proportion of which has been already noticed in speaking of the *Salle des Bronzes*. Some specimens are of admirable execution. Ceiling, by Mauzaisse. Time pointing to the ruins caused by his progress. Next to this is the

Salle des Sept Cheminées (1). The ceiling is beautifully decorated with gilt arabesques on a white ground, and colossal genii in stucco; ten medallions contain the busts of Gros, David, Girodet, Gérard, Guérin, Percier, Prudhon, Chaudet, Géricault, and Granet, whose masterpieces are in this room.

Crossing it diagonally, we enter what was called the

Musée Napoléon III., containing a portion of the Campana collection, and antiquities brought over from Syria by M. Ernest Renan, from Macedonia and Thessaly by M. Henzey, and from the North of Asia Minor by M. Perrault. The description of these rooms is briefly as follows.—1st room: antique pottery from Judea, Cyprus, and Rhodes; ceiling.

(1) It was here Henry IV. died, after being stabbed by Ra-vaillac. At that time it was composed of several rooms, one of which is marked in the old plans of the palace with the words: *Chambre où mourut Henry IV.*

the presentation of Poussin by Cardinal Richelieu to Louis XIII., by Alaux ; 2d : Etruscan and Roman pottery ; ceiling : the battle of Ivry, by Steuben ; 3d : painted vases of the primitive period ; ceiling : Puget presenting his group of *Milo of Croton*, now in the *Musée de la Sculpture Moderne*, to Louis XIV. at Versailles, by Devéria ; 4th : tombs, sepulchral lamps, urns, &c., in the centre the "Lydian tomb" in terracotta ; ceiling : Francis I., accompanied by his court, receiving the paintings brought by Primaticcio from Italy, by Fragonard ; 5th : Corinthian vases found at Cæri in Etruria ; ceiling : an allegorical representation of the revival of the arts in France, and eight historical subjects from the time of Charles VIII. to the death of Henry II., by Heim ; 6th : Vases found in Magna Græcia ; ceiling : Francis I. knighted by Bayard, by Fragonard ; 7th : the same series continued ; ceiling : Charlemagne receiving the Bible from Alcuin, by Schnetz ; 8th : red vases with painted subjects, Greek and Etruscan ; ceiling : Louis XII. proclaimed father of the people at the states-general of Tours in 1506, by Drolling ; 9th : glass, mosaics, frescoes from Pompeii sent by the late Francis I. of Naples ; ceiling : the expedition to Egypt under the orders of Napoleon, by L. Coignet (1).

To our left a suite parallel to this commences with the *Musée Egyptien*, most of the antiquities in which are the fruits of the French researches in Egypt. For articles of domestic life, and for all minuter details, this is perhaps the most complete collection in existence. Valuable Egyptian vases, human mummies and those of animals, some MSS. in fine preservation, and palettes on which the colours still remain, will be remarked. Seeds of various kinds, and even fragments of bread, found in the tombs of Egypt, are collected here. Glass cases occupy the embrasures of the windows, containing minute articles. Cloth of various kinds, brooms, musical instruments, walking-sticks, a crutch shod with iron, shoes, toilet-cases, mirrors, needles, and elegant spoons, all of the earlier periods of Egypt, find a place in this most interesting museum. Here are also the weights and measures of the Phileterian system, mentioned in the Scriptures, and some curious Egyptian loadstones, nicely balanced, so as to answer the purpose of a magnetic needle. The ceiling of the first room represents the Genius of France encouraging the arts, and taking Greece under her protection, by Gros. In that of the 2d, is Pope Julius II. giving orders for the building of St. Peter's to Bramante, Michael Angelo, and Raphael, by Horace Vernet. The ceiling of the 3d represents Egypt saved by Joseph, by

(1) On the ground-floor of this side of the court are studios not shown to visitors without an order from the Director.

Abel de Pujol. That of the 4th represents Study and Genius aiding Greece in exploring Egypt, by Picot. Compartments in other styles accompany these ceilings.

La Salle du Trône is next entered; its magnificent ceiling is divided into nine compartments, painted by Gros. Six of these represent the busts of Pericles, Augustus, Leo X., Francis I., Louis XIV., and Charles X., with scrolls, bearing the names of the celebrated writers of their age. The centre compartment represents Glory supported by Virtue, with scrolls bearing the names of celebrated French statesmen, warriors, and writers. In the eighth is Truth, assisted by Time, receiving the protection of Wisdom; in the ninth, Victory holding the reins of two fiery steeds ready to draw the chariot of Mars; Peace offers him a bridle, the emblem of moderation. The ceiling rests on white marble Corinthian columns, with gilt capitals and bases; in the centre of the floor is a fine mosaic encircling a pedestal which supports an Egyptian idol in black marble. Mummies and Egyptian sarcophagi stand in other parts of the room. We now enter the

Musée Grec et Romain.—Here we have the series of antiquities found in ancient Etruria and the south of Italy, but chiefly in Greece. The collection occupies four rooms, and is exceedingly choice. The visitor's attention will be attracted by the unusual size of a great number of the vases, particularly those on the marble tables, and to the high state of preservation of most of them. The wealth and refinement of Herculaneum and Pompeii are represented here, and even most of the utensils of domestic life may be seen in these cases. A collection of glass vases, another of bronze instruments, and another of cameos and gems, will not escape the visitor's attention. The ceilings represent: 1st room, Cybele, the *Magna Mater*, protecting Stabiae, Herculaneum, Pompeii and Retina, from the fires of Vesuvius, by Picot; 2d, the nymphs of Parthenope, carrying their household gods to the banks of the Seine, under the guidance of Minerva, by Meynier; 3d, represents Vesuvius receiving fire from Jupiter to consume Herculaneum, Pompeii and Stabiae, by Heim; 4th, the apotheosis of Homer, by Ingres. On the mantel-piece of this room stands the bust of the late lamented architect Visconti, who furnished the designs for the completion of the Louvre. The last-mentioned room opens into the *Salle des Sept Cheminées*.

The visitor must now retrace his steps to the *Musée Egyptien*, which leads to a Corinthian staircase at the south-eastern angle of the Gallery. Here he will find an entrance opening into the celebrated colonnade of Claude Perrault, and obtain an advantageous view of St.-Germain-l'Auxerrois (see p. 197).

Another door on the same side gives access to the *Musée des Souverains*, composed of five rooms, the three first of which severally bear the names of *Chambre d'Anne d'Autriche*, *Chambre à coucher de Henri IV.*, and *Salon de Henri IV.* The elaborate carving and gilding of the ceilings and wainscoting is remarkable. These rooms contain some good stained glass in the windows. At present all this suite is empty, but is likely to be re-organized ; our present description therefore can only give an idea of what it was before the war.

In the first room there is a portrait of Louis XIII., by Philippe de Champagne, and a modern one of Anne d'Autriche opposite. A splendid vase of Sèvres porcelain and gilt bronze stands in the centre. The 2d room contains full-length portraits of Henry IV. and Marie de Medicis, and, in an alcove where Henry IV. used to sleep, there is a statue of that prince in his childhood, by Bosio. In the 3d room are the altar and desks of a chapel of the Order of the Holy Ghost, with the mantles worn by the knights, and other brilliant articles relating to the same. The fine specimens of old stained glass in the windows of these two rooms deserve inspection. The fourth room is called the *Salle des Bourbons*. A rectangular compartment of the ceiling contains the arms of the Bourbons, flanked with the initials of Louis XVIII. and Charles X. On the coes we perceive medallions with the portraits of those princes, and the legends, *Trocadero* and *Alger*, under each respectively ; the walls display fleurs de lys on a blue ground. In the centre of this room there are seen, under glass cases, the rich saddles and saddle-cloths used at the coronations of Louis XVI. and Charles X., and in the presses around, each of which is marked with the name of the king whose reign is represented in it by some object of interest, we find the arm-chair of King Dagobert, full suits of armour worn by Charles IX., Henry II., (1) Henry III., Henry IV., Francis II., Louis XIII., and Louis XIV. ; a splendid casket, presented to Anne d'Autriche by Richelieu ; and the baptismal font used at the baptism of St. Louis, Philip Augustus, and the Comte de Paris. It is a silver basin, covered with handsome chasings. The sceptre of Charlemagne, a chandelier and mirror, both studded with cameos and precious stones, presented to Marie de Medicis

(1) That to the left is the one in which he was killed in 1559. The visor of the helmet being raised for air, (as the day was hot and the exercise of the tournament fatiguing,) the tilting spear of the Count de Montgomeri accidentally hit the king's eye and entered his brain.

by the Republic of Venice; a copy of the crown worn by Louis XVI. at his coronation; his sword (without a hilt); a shoe worn by Marie Antoinette; the prayer-book of Charlemagne, dated 780; his sword and spurs; the marriage sword of Henry IV., are all of historical interest. A beautiful cabinet, which belonged to Marie Antoinette, stands in the left corner; and a large casket, adorned with pastoral miniatures on white velvet, and bearing the cyphers of Louis XVI. and Marie Antoinette, is to be seen in the adjoining press. In a corner opposite is the sedan-chair of Louis XV.; near the windows are the desks of Louis XVIII. and Louis Philippe, the latter bearing marks of the fury of the invaders of the Tuileries in 1848. Several articles here displayed formed part of Prince Soltikoff's collection. —The fifth room, called the *Salle de l'Empereur*, displays on its ceiling the name of Napoleon, and numerous emblems of glory, the arts and sciences, &c. The walls are studded with bees on a red ground. In this room we see a silver statue of Napoleon I., the size of life, by Rochet. He is represented as a pupil of the School of Brienne. Among the other articles in this room are the full-dress clothes worn by him on state occasions; his uniform which he wore at Marengo; his sword of First Consul, his horse's bridle-bit, the hat he wore in the campaign of 1814, and the small round hat which he wore at St. Helena, as well as the pocket-handkerchief which he used when on his death-bed; the Austrian uniform of the Duke de Reichstadt; a locket containing the hair of Napoleon and of his son, and the flag kissed by Napoleon when he bid adieu at Fontainebleau, and which had since then remained in the possession of General Petit. A small chalk sketch of Napoleon I. at the age of 16, signed "Cournoni," (1785) will be seen near the entrance.

From this suite we enter three rooms called the

Musée de la Colonnade, where the paintings which formed part of the Campana collection were arranged, constituting the third section of the *Musée Napoléon III.* They were 303 in number, and comprised several works of the earlier painters, as well as some masterpieces of the more modern Italian schools. It is hoped they will soon be replaced.

Arriving at the north-east staircase, we find to the left a series of seven rooms, formerly occupied by the *Collection Standish*, bequeathed in 1838 to Louis Philippe by F. H. Standish, Esq., of Duxbury Hall, Lancashire, but sold by auction in 1850, together with one called the *Galerie Espagnole*, in order to cover the liabilities of the dethroned King. Subsequently these rooms were devoted to en

gravings, those especially the plates of which are the property of the Louvre, from which, by the sale of copies, it derives a considerable income. These rooms are now chiefly filled with the curious and interesting

Collection Sauvageot, thus called after a distinguished antiquarian, who left it by will to the Louvre in 1856. It is valued at a million of francs, exclusively of many articles added to it. The antechamber contains various statues and groups executed in terra-cotta after the manner of Luca della Robbia; in the first room of the suite we find Italian crockery of the same period and school, viz., plates, dishes, &c., adorned with painted figures. This series is continued in the second room. In the third we find specimens of Bernard Palissy's earthenware. In this the various subjects and devices are in relief. The fourth contains valuable bronzes, such as statuettes, embossed dishes, cups, &c., besides two bronze bas-reliefs in compartments, representing the Italian campaigns of 1515 and 1544. In the fifth we see specimens of Venetian glass, flasks, cups, beakers, &c., and a mosaic by Fasolo, representing the Lion of Venice. The sixth room is devoted to carved wood, such as delicate trinkets, medallions, &c., of exquisite workmanship; and the seventh chiefly contains carved ivory, including statuettes, dyptics, furniture, &c., together with an altar-screen, dating from 1389, and brought hither from Poissy, all of ivory, minutely carved in 69 compartments, representing subjects taken from the New Testament.

With the eighth room, which contains chalk drawings by various celebrated masters, commences the

Musée des Dessins, one of the most valuable and extensive collections of works of this kind in existence, consisting of 14 rooms, and comprising 36,000 specimens, of inestimable value, of the great masters of all schools. Many precious specimens of the pencils of the first Italian, Flemish, French, Dutch, and Spanish artists are here exhibited. The visitor will find choice subjects due to the talent of Poussin, Lesueur, Claude Lorraine, Teniers, Rubens, Van Dyck, Albert Durer, Rembrandt, Cuyp, Holbein, &c.; beautiful miniature portraits of historical interest, and other portraits, groups, and views executed in pencil, Indian ink, &c. In the last five rooms the drawings are mostly arranged under glazed frames on inclined desks. These rooms were formerly those reserved for state purposes, and under Charles X. were used for the reception of the Chambers before the opening of the legislative session. The first of the suite was formerly an antechamber, and has no decorations; the second was the *Salle des Confé-*

renoes; the ceiling, painted by Mauzaisse, represents Divine Wisdom giving laws to kings and legislators. The ceiling of the third, the *Salle du Comité du Contentieux*, represents Law descending upon earth, by Drolling. The fourth is the *Grande Salle du Conseil*, the ceiling of which, by Blondel, represents France receiving the charter from Louis XVIII. It is surrounded by eight allegorical and as many historical compartments. The fifth room, of the time of Henry II., has a richly decorated ceiling: History recording the events of the battle of Bouvines; it is surrounded with allegorical figures, by Blondel.

The *Musée de la Marine* occupies the second floor on the northern side, and is approached by a small staircase leading from the ante-room of the *Collection Sauvageot*; it fills a suite of 11 rooms, and contains vessels of all classes on a small scale. In the 1st room is the model of the country around Luxor, where the obelisk of the Place de la Concorde stood. This model gives an accurate idea of the operation of shipping the obelisk and of the machinery used for the purpose (see p. 154). Another model shows the operation of raising the obelisk on its pedestal in Paris. Above this, on the wall, is an inscription, placed there by the English residents in France, commemorating the heroic endurance of Lieut. Bellot, of the French navy, who perished in the Arctic expedition of 1853 sent in search of Sir J. Franklin. Models of Brest, Lorient, Toulon, and Rochefort are in the 2d, 3d, 6th, and 11th rooms, executed on a large scale and with great nicety. In the 2d is the model of the three-decker *Valmy*, executed in ivory and ebony. In the 4th is the model of the 3-decker *l'Océan*, six metres in length. In the 6th room is the bell of Fort St. Jean d'Ulloa, pierced through with cannon-shot, and in the centre, an obelisk, bearing the relics of the ship of M. de La Pérouse, discovered and brought to France by an Englishman, Capt. Dillon; in a glass press we see a letter addressed by La Pérouse to one of his friends just before his departure from Brest in 1785; there is also the trunk of a tree, found at Botany Bay, bearing the epitaph of one of La Pérouse's chaplains. In the 7th, on a stand there is the model of the *Belle-Poule* frigate, which brought over the remains of Napoleon I. from St. Helena in 1840. In the 9th is a piece of ordnance, on the revolving principle, with 12 chambers, and invented at Joigny in 1837. Here likewise is a large model of a steam-engine, with others of fire-arms of every calibre. In the 10th are geographical globes, sextants, and other scientific instruments used in navigation. The 11th room contains a beautiful model of the state galley of Louis XIV.; the walls are decorated with the admirable gilt bas-reliefs which

ornamented the original. Here is also a model of the gorgeous man-of-war, the *Louis XV.* From this room we enter the

Musée Ethnographique, consisting of six rooms, the first of which contains, besides models of various men-of-war including an ironclad, a collection of weapons used by the nations of Central Africa. In the 2d there are a few models of junks, canoes, &c., also some Chinese paintings, including a few very good caricatures of Europeans, and landscapes rather deficient in perspective. The 3d contains a collection of arms and ornaments used by various nations inhabiting the islands of the South Pacific, and the still comparatively unexplored regions of North America. In the centre of the room is a model of the celebrated temple of Jagganatha, or Juggernaut, in India. The fourth, fifth, and sixth rooms, to the left on entering, are specially devoted to Chinese art and manufactures. Here we see a large chapel of carved wood, containing a Goddess called Kang, besides other idols, altars, various objects of worship, and household utensils. The specimens of Chinese porcelain are numerous and elegant; there are besides a model of a Chinese burial, also boxes, furniture, paintings, amulets, coins, carved chessmen, dresses, utensils, trinkets, &c., partly brought over by M. de Lagrenée, and partly sent from Canton by Admiral Rigault de Genouilly.

In a passage to the right of the 3d room was the

Musée Américain, containing objects of Peruvian and Mexican origin, sent by M. Audrand, French Consul in Bolivia. It will shortly be arranged in a better place.

Returning to the first floor by another staircase, and passing again through the last five rooms of the *Musée des Dessins*, already visited (p. 146), we reach a landing-place, after which we shall find the

Salle des Bronzes, once the Chapel of Henry IV., and now adorned with a magnificent pair of gates of wrought iron, brought from the Château de Maisons. This spacious hall now contains a portion of the *Collection Campana*, purchased from the Papal Government, and now arranged in various parts of the Louvre, under the name of *Musée Napoléon III.* It comprises 11,835 articles, of which the metal portion only, of Greek and Roman origin, is displayed here, together with various Roman antiquities found at Notre Dame d'Alençon, near Brissac (Maine et Loire). Two lateral presses contain metal vessels, chandeliers, statuettes, knives and two-pronged forks, and swords, helmets and other pieces of armour, spear-heads, &c. The presses along the walls contain other articles of the same nature, besides an oval bell, a Roman steelyard, lamps, &c. Colossal busts and statues, mostly of

bronze, are arranged round the room. But the most interesting is the central stand, containing bronze trinkets, statuettes, lamps, &c., chiefly of Etruscan manufacture, though a few are Greek or Roman.

On leaving this, a door to our right gives access to the

Salle des Séances, a vast saloon of Corinthian architecture, with a gallery running all round, and roofed with dulled glass. It is sumptuously gilt, and now contains the

Collection Lacaze, left by will to the Louvre, in 1869, by a distinguished amateur of that name. It contains 275 valuable pictures of the French and Italian, but chiefly of the Flemish schools. Adjoining it, is the

Salle Henry II., the ceiling of which, richly embossed, is painted by Blondel in three compartments. The central one represents Jupiter pronouncing judgment on the relative advantages of the creations of Neptune and Minerva; the other two compartments are allegorical of Commerce and War. The paintings exhibited here are of the French school. We now re-enter the *Salle des Sept Cheminées*, whence we may return to the grand staircase by the *Salle Ronde*.

Passing to the galleries on the ground floor, the first we find to our left on re-entering the court, is the *Musée de la Sculpture Moderne*. It is arranged in five halls, and is remarkable for many master-pieces of the French school, to which are added a few by foreign artists. The room to the left, called the *Salle Coyssevox*, contains Marie Adelaide of Savoy, as Diana, and a splendid tomb of Cardinal Mazarin. In the *Salle du Puget*, is the celebrated Milo of Croton by that artist; also a marble group representing Perseus delivering Andromeda, and a small bronze model of the equestrian statue by Girardon, which formerly stood in the Place Vendôme; there is also a foot of the statue itself (see p. 152). The *Salle des Coustou* has statues of Louis XV., Maria Lescinska, Queen of France, and four bas-reliefs in bronze, by Desjardins. In the *Salle de Houdon* we see Psyche, by Pajou; Diana in bronze, by Houdon; the bust of Buffon, by Pajou; and that of Madame Dubarry, by the same. The last, the *Salle de Chaudet*, contains Love and Psyche, by Canova; and the colossal bust of Napoleon I. by Bartolini.

Further on, in the north-eastern portion, is the

Galerie Assyrienne, consisting of six rooms, and a vestibule on the northern ground floor, and containing valuable relics of Assyrian sculpture brought to light in the vicinity of Nineveh, through the exertions of M. Botta, French consul in Syria. Colossal winged bulls flank the doors of the second room. The bas-reliefs, which occupy the lateral walls, are

interesting as showing the costumes, weapons, and vessels of the remotest ages, the manner in which they were laden, and their clumsy oars. The cuneiform inscriptions, taken from the palaces of Sardanapalus, Nimrod, Taimanassar, and Jehu, the small seals engraved on agate and jasper, are worthy of attention. The third room contains Greek haut-reliefs, a vase discovered at Pergama, and the great Amathusian vase, 10 metres in circumference, sent over from Cyprus in 1866. The vestibule which follows is filled with plaster-casts from the Musée des Plâtres. The 5th room contains sarcophagi, &c., from Nineveh, and the 6th, valuable specimens of Greek sculpture from the Parthenon, Delos, &c.

In the south-eastern portion is the

Galerie Egyptienne, a lofty hall filled with colossal Egyptian statues, sphynxes, bas-reliefs, paintings, and other curiosities. The freshness of the colours of the paintings, which the lapse of upwards of thirty centuries has been unable to efface, is really surprising. The visitor will particularly remark the bas-reliefs which adorned the pedestal of the obelisk of Luxor. The adjoining vestibule, which is filled with specimens of Egyptian pottery, a figure of the sacred bull, &c., communicates to the left with a passage containing a number of Roman antiquities, such as busts, inscriptions &c., found in Algeria. Ascending the staircase, which leads to the *Musée des Souverains*, we perceive on the walls five large copies of Egyptian paintings.

In the southern wing is the

Musée de la Sculpture de la Renaissance, composed of 6 rooms. In the first, besides the casts of the tombs of Charles and Mary de Bourgogne, the visitor will remark the cast of a stupendous chimney-piece of the *Salle du Sénat* at Bruges, of the most elaborate workmanship. The 2d room, called the *Salle Jean Goujon*, contains specimens of sculpture by that artist; among which is his masterpiece, Diana de Poitiers (the favourite of Henry II., who, at the age of 47, captivated the youthful king) represented as Diana Venatrix. We also see a fine group of four angels carved in wood by Germain Pilon. Next comes, to the left, the *Salle des Anguier*, where the most conspicuous object is the pyramidal monument to Henri de Longueville. Here are also bronze statues of Louis XIII., Anne d'Autriche, and Louis XIV. in his boyhood, by Guillain, a bronze statue of Fame, by Berthelot, and Francheville's masterpiece, the four bronze figures, representing as many conquered nations, that formerly adorned the equestrian statue of Henri IV., on the Pont Neuf. There are also some fragments of the statue itself, which was of colossal dimensions (see p. 236).

Returning to the 2d room, we enter the *Salle de Jean de Douai*, of Giovanni di Bologna, containing the group of Mercury and Psyche in bronze, by Adrien de Vries, and the bronze bas-relief of Diana with the stag by Benvenuto Cellini, which adorned the Château d'Aunet (see p. 290). Here is also a prisoner, in marble by Michel Angelo. The *Salle de Michel Colombe* contains a beautiful alto-relievo of white marble, by that artist, representing St. George killing the dragon. There is also a statue of Louis XII. by Demugiano.

All these museums are open to the public daily, Mondays excepted, from 10 to 4; to artists daily, Sundays and Mondays excepted, from 8 a.m. to 6 p.m. in summer, and to 4 in winter. For permission to study in the museums, apply by letter to "*Monsieur le Directeur des Musées, au Louvre.*"

The visitor, on leaving, should enter the

RUE DE RIVOLI, that vast artery connecting the utmost limits of the Tuileries with the rue St. Antoine, a distance of 3146 metres, (2 miles.) It runs through part of the ground once occupied by the orchard of the convent of the Feuillants, and by the celebrated *Manège*, or riding-school, where a temporary building, erected in 1790, was successively occupied by the Constituent and Legislative Assemblies, the Convention, and the Council of Five Hundred. This street was begun in 1802, and continued with a uniform system of arcades to the northern pavilion of the Tuileries, thus opening the noble garden of the palace to public view on the northern side. The menacing prospect of serious danger to the State roused the Government of 1848 to provide work for the labouring classes at any cost, and it resolved to continue the rue de Rivoli. During the reign of Napoleon III. the rue de Rivoli was prolonged beyond the Hôtel de Ville. The arcades extend as far as the rue du Louvre, turning also into the Placedu Palais Royal. This street has cost a sum of 150 millions of francs, and caused the demolition of upwards of 1,000 houses. The houses built with arcades in this street have been exempted from taxes for thirty years.

Continuing westwards along the Rue de Rivoli, we find, at No. 192, near the *Passage Delorme*, a house occupied in 1848 by Sobrier and his adherents until the 15th of May, when they were forcibly disbanded. At No. 224, are the library and news-rooms of Messrs. Galignani and Co., where the daily English newspaper, *Galignani's Messenger*, so well known throughout the Continent, is published (see DIRECTORY). Most of the houses in this street are public hotels, among which is *Meurice's*, No. 228, an establishment almost as well known as the rue de Rivoli itself.

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The first part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system (1) as $t \rightarrow \infty$. It is shown that the solutions of the system (1) are bounded and tend to zero as $t \rightarrow \infty$. The second part of the paper is devoted to the study of the asymptotic behavior of the solutions of the system (1) as $t \rightarrow 0$. It is shown that the solutions of the system (1) are bounded and tend to zero as $t \rightarrow 0$.



(THROWN DOWN) VENDÔME COLUMN (MAY 16TH 1871)



PALAIS DE L'ÉLYSÉE.



TRIUMPHAL ARCH OF L'ÉTOILE.

The rue de Castiglione leads to the octagonal

PLACE VENDÔME—of which the *Rue de la Paix* (1) forms the only other outlet on the opposite side. The Place Vendôme, originally called *Place des Conquêtes*, and then *Place Louis le Grand*, was begun by Mansard, in 1699, Louis XIV. having, at the suggestion of Louvois, purchased the hotel of the Duc de Vendôme, an illegitimate son of Henry IV. and Gabrielle d'Estrées, which stood on this site. The buildings, originally intended for the Royal Library, the Mint, &c., were subsequently continued by the City of Paris, and finished by the financier Law. They are uniformly Corinthian: the larger sides of the octagon measure 450 feet, the smaller 420. In the middle formerly stood a colossal equestrian statue of Louis XIV., in bronze, by Girardin and Keller, erected in 1669, but demolished on August 10, 1792; the bronze figures that ornamented its base are to be seen in the *Musée de la Renaissance*. The mutilated pedestal was replaced in 1806 by the

COLONNE VENDÔME, erected by Napoleon, to commemorate the success of his arms in the German campaign of 1805. This column, 135 feet high, by 12 in diameter, was an imitation of the pillar of Trajan at Rome, on a scale larger by one twelfth. This magnificent monument, a memorial of the past glories of France, was brutally thrown down by the Communists on the 16th of May, 1871, just five days before the Versailles troops entered the city. Its fragments are at present lying in the Palais de l'Industrie, nothing being left standing in the Place Vendôme but the pedestal, a masterpiece of composition as it is, 21 feet in height, and 20 in breadth.

At the corner of the rues Castiglione and St. Honoré, is the **FONTAINE DES CAPUCINS**. Six convents formerly stood here. Further west is the

ÉGLISE DE L'ASSOMPTION, 369, rue St. Honoré.—This church, formerly belonging to a convent of *Dames de l'Assomption*, now converted into schools, was built by Errard in 1676. It is circular, and surmounted by a dome 62 feet in diameter. The style is Corinthian.

The ruins we perceive at the corner of the rue de Rivoli are

(1) On the site of the rue de la Paix, originally rue Napoléon, stood the large Convent of the Capucines, the greater portion of which was destroyed in 1789. In 1806 the street was formed through the body of the convent. It was in this street that, on the 22d of March, 1871, the Communist ruffians fired upon an unarmed procession of friends of order, killing or wounding some fifty of them.

The first of these is the *Journal of the American Medical Association*, which has been published since 1900. It is a weekly journal, and is one of the most important and influential of the medical journals in the United States. It is published by the American Medical Association, and is one of the most important and influential of the medical journals in the United States. It is published by the American Medical Association, and is one of the most important and influential of the medical journals in the United States.

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For the first two cases, the \mathcal{H}_2 norm of the closed-loop system is given by

$$\|T_{cl}\|_{\mathcal{H}_2}^2 = \frac{1}{2} \text{tr} \left(\frac{1}{\gamma^2} \begin{bmatrix} 0 & 0 \\ 0 & \gamma^2 \end{bmatrix} + \begin{bmatrix} 0 & 0 \\ 0 & 1 \end{bmatrix} \right) = \frac{1}{2} \text{tr} \begin{bmatrix} 0 & 0 \\ 0 & \gamma^2 + 1 \end{bmatrix} = \frac{\gamma^2 + 1}{2}.$$

For the third case, the \mathcal{H}_2 norm of the closed-loop system is given by

$$\|T_{cl}\|_{\mathcal{H}_2}^2 = \frac{1}{2} \text{tr} \left(\frac{1}{\gamma^2} \begin{bmatrix} 0 & 0 \\ 0 & \gamma^2 \end{bmatrix} + \begin{bmatrix} 0 & 0 \\ 0 & 1 \end{bmatrix} \right) = \frac{1}{2} \text{tr} \begin{bmatrix} 0 & 0 \\ 0 & \gamma^2 + 1 \end{bmatrix} = \frac{\gamma^2 + 1}{2}.$$

1. *Chlorophyll a* and *Chlorophyll b* were determined by the method of Lichtenthal and Whistler (1973).

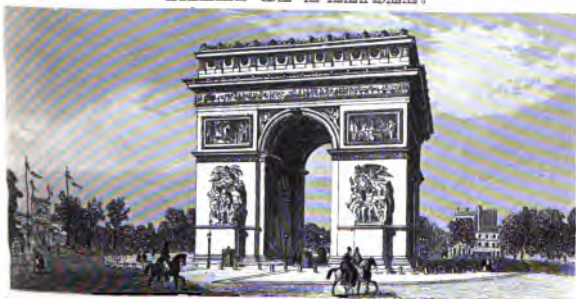
$$Y_{11} = \begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 1 \end{pmatrix}, \quad Y_{12} = \begin{pmatrix} 1 & 0 & 0 \\ 0 & 1 & 0 \\ 0 & 0 & 0 \end{pmatrix}, \quad Y_{13} = \begin{pmatrix} 1 & 0 & 0 \\ 0 & 0 & 0 \\ 0 & 0 & 0 \end{pmatrix},$$
[illegible]



(THROWN DOWN) VENDÔME COLUMN (MAY 16TH 1871)



PALAIS DE L'ÉLYSÉE.



TRIUMPHAL ARCH OF L'ÉTOILE.



PLACE DE LA CONCORDE.



those of the Ministère des Finances, burnt down by order of the Commune, on the 23d of May, 1871.

Further on, at the corner of the rue St. Florentin, is a large and handsome mansion, formerly the residence of Prince Talleyrand, and purchased, after his death, by Baron Rothschild. Before the revolution of 1789 it was the hotel of the Duchess de l'Infantado. Alexander I., Emperor of Russia, occupied it in 1814.

SECOND WALK.

This walk comprises the 16th arrondissement, with a fraction of the 8th. The visitor will commence it by the

PLACE DE LA CONCORDE, or DE LOUIS XV., which was, till the reign of that King, a waste, irregular space. After the peace of Aix-la-Chapelle, the Municipality obtained leave of Louis XV. to form a square here, adorned with a statue in his honour. The works, conducted after the designs of Gabriel, were not finished until 1772. The square was octagonal, bounded by balustraded fossés. The two fine marble groups, by Coustou, jun., representing restive horses checked by grooms, which stand at the entrance of the Champs Elysées, were brought hither from Marly in 1790, like their counterparts opposite, by Coysevox, at the western entrance of the garden of the Tuileries. In the middle stood a bronze equestrian statue of Louis XV., in a Roman costume, by Bouchardon. At the four angles of the pedestal were marble statues of Peace, Prudence, Justice, and Strength (1). The statue was destroyed by order of the Legislative Assembly on the 11th of August 1792, and melted down into cannon and republican two-sous pièces, while a large plaster figure of Liberty was placed on the pedestal, in front of which was erected the guillotine, and the place was called *Place de la Révolution*. By a decree of 1800 it assumed the name of *Place de la Concorde*; both figure and pedestal were removed, and a model of a column was erected in wood covered with painted canvas. Figures representing the Departments surrounded the base. The completion of this was prevented by the wars of the Empire. In 1814 the name of "Place Louis XV." was restored. Louis XVIII. issued an ordonnance for re-erecting a statue of Louis XV. Charles X. fixed the *Rond Point* of the Champs Elysées as the proper place for this statue, intending to erect that of

(1) The luxury and dissolute habits of the court at that time gave rise to the following pasquinade:

O la belle statue! ô le beau piédestal!
Les vertus sont à pied, le vice est à cheval.

Louis XVI. on the Place Louis XV., to be called *Place Louis XVI.* The events of 1830 caused it to remain in a neglected state till 1836, when the works for its completion were begun. In 1852, the fossés were filled up, and the carriage-ways widened. All the spaces for foot-passengers are flagged with bitumen. The square is enclosed with balustrades, terminating in the basements of eight colossal statues of the chief provincial cities, viz. Lille and Strasburg, by Pradier; Bordeaux and Nantes, by Calhouet; Marseilles and Brest, by Cortot; Rouen and Lyons, by Petitot. Twenty rostral columns, bearing lamps, are placed along the balustrades, and 120 ornamental lamp-posts border the carriage-ways. In the centre of the square stands the

OBELISK OF LUXOR.—This magnificent relic of ancient Egypt is one of two obelisks that stood in front of the great temple of Thebes, the modern Luxor, where they were erected, 1550 years before Christ, by Rhamses III., of the 18th Egyptian dynasty, better known in history as the great Sesostris. These two monoliths were given by Mehemet Ali, Viceroy of Egypt, to the French government, in consideration of the advantages conferred by France on Egypt in aiding to form the arsenal and navalestablishment of Alexandria, but only one was removed (1). This obelisk is formed of the finest red syenite, and covered on each face with three lines of hieroglyphic inscriptions commemorative of Sesostris; the middle lines being the most deeply cut and most carefully finished. The number of characters is 1,600. A flaw which it had when first cut from the quarry extends to one-third of its height, but is not perceptible from the ground. The Egyptians remedied this by inserting two wooden mortises under the inner surfaces. The apex has been left in the rough state in which it was when found in Egypt. The height of this monolith is 72 ft. 3 inches; its greatest width at the base 7 ft. 6 inches; at the top, 5 ft. 4 inches; its weight 500,000 pounds. (2) The pedestal on which it stands is a single block of grey granite, from the quarries of Laber, in Brittany, weighing 240,000 pounds, and 15 feet by

(1) The operation of transporting this monolith to France, which it took three years (from 1831 to 1833) to complete, will be best understood by inspecting the excellent model of the country around Luxor in the *Musée de la Marine* at the Louvre, which gives an exact idea of the road made to the Nile, the vessel constructed at Toulon for the purpose, &c. (see p. 147). The erection of the obelisk on the Place de la Concorde and the machinery used (Oct. 25th, 1836) is fully represented by another model close by. A box of cedar, containing medals struck in commemoration of the occasion, was placed under the obelisk.

(2) The obelisk of the Vatican at Rome weighs 900,000 lb.

at the bottom and 8 at the top (1). On the northern face of the pedestal are engraven gilt sections of the machinery used at Luxor in removing the monolith ; on the southern are those used in Paris. On the eastern side is this inscription :

Ludovicus Philippus I., Francorum Rex, ut antiquissimum artis Egyptiacæ opus, idemque recentis gloriæ ad Nilum armis partæ insigne monumentum Franciæ ab ipsa Egypto donatum posteritate prorogaret, obeliscum Die xxv Aug. A. MDCCCXXXII Thebis Hecatompylis avectum naviq. ad id constructa intra menses xlii. in Gallia perductum erigendum curavit. D. xxv. Octob. A. MDCCCXXXVI. Anno reg. septimo.

The inscription on the western side is as follows :

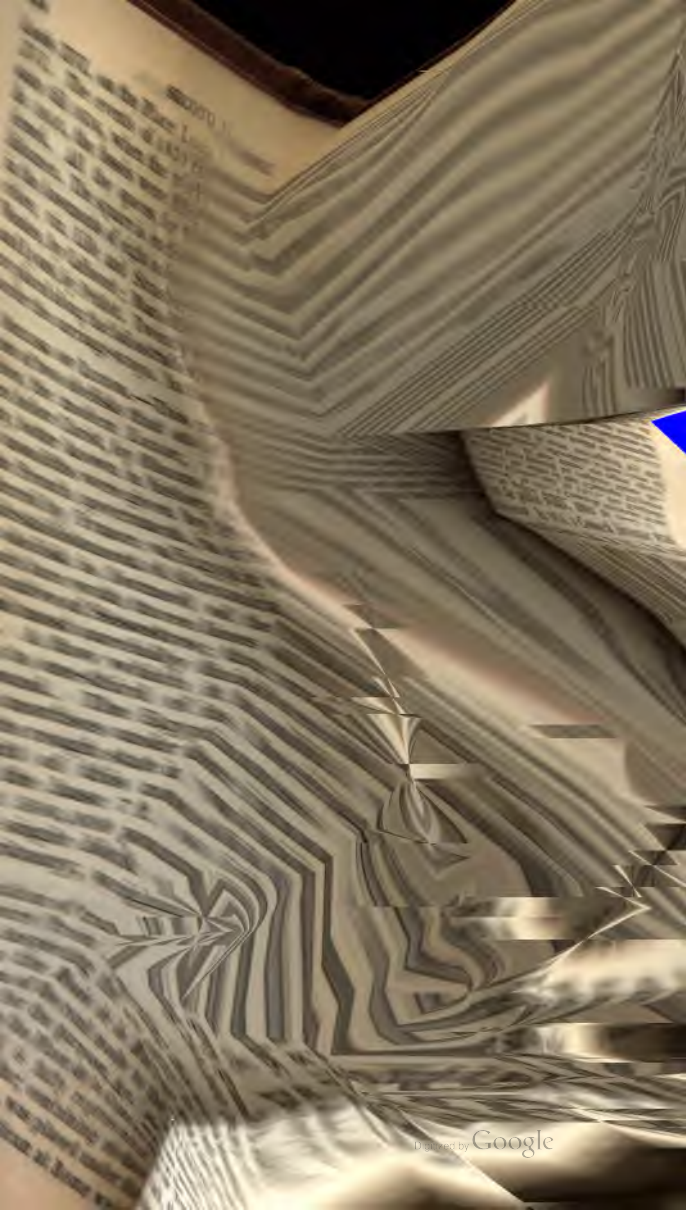
En présence du Roi Louis-Philippe I^{er}, cet obélisque, transporté de Louqsor en France, a été dressé sur ce piédestal par M. Lebas, ingénieur, aux applaudissements d'un peuple immense, le xxv octobre MDCCCXXXVI.

The entire cost of removal and erection was about two millions of francs. On either side of this venerable monument are

The two *Fountains of the Place de la Concorde*, dedicated, one to Maritime, the other to Fluvial, Navigation. They consist each of a circular basin of polished stone, 50 feet in diameter, out of which rise two other smaller basins, the upper and smaller one being inverted ; their diameters are 12 and 20 feet respectively. Six cast-iron figures nine feet in height are seated around it, with their feet on the prows of vessels, and separated from each other by spouting dolphins. Six larger dolphins, held by as many Tritons and Nereids, sporting in the large and highly ornamented basin below, spout water into the second one. These fountains, which are now under repair, suffered considerably from the cannonade exchanged between the Communists, who held the Tuileries Garden, and the Versaillaise, who, on the 22d of May, 1871, already occupied the whole part of the city west of it. The water of these fountains comes from the Plaine de Monceaux (see p. 173).

The Place de la Concorde forms a beautiful link between the Tuileries and the Champs Elysées. On the north are two palaces, between which the rue Royale opens a view of the Madeleine ; to the south are the Pont de la Concorde, and the Legislative Palace, behind which is seen towering the dome of the Invalides. The two edifices on the north side are each 288 feet in length ; and the rue Royale, which separates them, is 90 feet wide. In each, the upper story, flanked with projecting pavilions, is adorned with 12 Corin-

(1) For a full description of this monument, see *Notice Historique, Descriptive, et Archéologique sur l'Obélisque de Luxor*.





thian columns resting on a rusticated arcaded basement. These structures were erected by Potain, after the designs of Gabriel. The building nearest to the garden of the Tuileries was formerly occupied as the *Garde-Meuble de la Couronne*. Under Napoleon, it was appropriated to the residence and offices of the **MINISTER OF MARINE** (see p. 55), who still inhabits it. The building on the other side of the rue Royale is inhabited by private families. The events that have rendered the Place de la Concorde famous are so identified with it, that we shall mention the principal ones in chronological order:—

MAY 30, 1770.—During the rejoicings in honour of the marriage of Louis XVI., a fatal accident was caused, after a discharge of fireworks, by the people taking a panic, in consequence of carriages driving among the crowd, and rushing towards the rue Royale, where the ground had been broken up for building; 1200 persons were trampled to death, and about 2000 others seriously injured—an ominous commencement of nuptial bonds, to be cruelly severed by the guillotine!

JULY 12, 1789.—A collision between Prince de Lambesc's regiment and the people became the signal for the destruction of the Bastille.

JAN. 21, 1793.—Louis XVI. suffered death on this Place, (1) where the following persons also subsequently perished by the guillotine: July 17, Charlotte Corday; Oct. 2, Brissot and 29 of his colleagues; Oct. 16, Marie Antoinette, consort of Louis XVI.; Nov. 14, Louis Philippe Joseph Egalité, Duke of Orleans; March 24, 1794, the Hebertists, Maratists, and Orleanists; April 8, the Dantonists, including Danton, Camille Desmoulins, etc.; April 16, the Atheists, composed of Chaumette, Anacharsis Clootz, the wives of Camille Desmoulins, of Hébert, etc.; May 12, Elisabeth Marie Hélène of France, sister of Louis XVI.; July 28, Robespierre and his brother, Dumas, St. Just, and Couthon, members of the Committee of Public Safety, with several others; July 29, seventy members of the Commune de Paris; July 30, twelve other members. From Jan. 21, 1793, to May 3, 1795, more than 2800 persons were executed here.

APRIL 10, 1814.—The Russians, Prussians, and Austrians were reviewed, and Te Deum was sung at an altar on this Place.

FEB. 23, 1848.—The first disturbances that ushered in the memorable revolution of that year took place here.

FEB. 24, 1848.—Flight of Louis Philippe and his family by the western entrance of the Tuileries Garden.

NOV. 4, 1848.—The Constitution of the Republic was solemnly proclaimed here, in the presence of the Constituent Assembly.

SEPT. 4, 1870.—The downfall of Napoleon III. and the Third Republic proclaimed, after the disaster of Sedan.

MAY 22, 1871.—A desperate conflict between the Versailles troops and the Communists, the latter in their retreat setting fire to public and private buildings.

THE CHAMPS ÉLYSÉES were formerly covered with small detached houses and gardens, meadows, and arable land. In 1616, the queen mother, Marie de Médicis, caused three alleys of trees to be planted, closed at the extremities by iron gates. This promenade, intended exclusively for that princess and her court, assumed the name of *Cours la Reine*, which it still retains. It extends along the banks of the Seine, from which it is separated by the high road leading to Versailles. On the other side it was divided by ditches from a plain, with which a communication was formed by a small stone bridge. In

(1) The scaffold for the execution of Louis XVI. was erected midway between the centre of the place and the horses of Marly; that for Marie Antoinette, between the centre and the gate of the Tuileries.

1670, this plain, which extended to the village du Roule, was by order of Colbert planted with trees, interspersed with grass plots. The new promenade was first called *le Grand Cours*, and soon after *Avenue des Champs Élysées*. Madame de Pompadour, having become proprietor of the hotel now called the Palais de l'Élysée Napoléon, caused Colbert's plantation to be cut down; but after her death, in 1764, the ground was replanted, several alleys formed, and restaurants and cafes erected. From 1777 to 1780, the Champs Élysées were the fashionable promenade. A sequestered avenue in the neighbourhood was called *Allée des Veuves*, from its being filled in the afternoon with carriages of rich widows in mourning, who, being by custom excluded from the public walks, used to congregate here to relieve their sorrow. In 1814, a Cossack bivouac was established in the Champs Élysées; and, in 1815, the English encamped there. In 1818, the walks of the Champs Élysées were improved, and young trees planted to replace those destroyed during the occupation. At this time an open space called the *Carré Marigny* was cleared, affording a fine view of the Hôtel des Invalides. This spot is now occupied by the

PALAIS DE L'INDUSTRIE.—This palace was built in 1852-55 by a company for the purpose of imitating the noble example set by England in 1851, when the first Universal Exhibition of all nations was held; and also to provide a permanent building for the quinquennial Exhibitions of the Manufactures of France (1). It now belongs to Government, and was used for exhibitions and agricultural shows; but since the destruction of the Hôtel des Finances by the Commune, the offices of that department have been accommodated here. (2)

Exterior of the Palace.—The plan of the building is a vast rectangle, with two projecting central and four corner pavilions. The central pavilion facing the Avenue des Champs Élysées contains the principal entrance, a lofty arch of forty-five feet span, and measuring sixty feet from the ground to the key-stone. It is flanked with coupled Corinthian columns, above

(1) The first Exhibition of the kind occurred in Paris on the Champ de Mars in 1798. It lasted only a week, and only 110 exhibitors availed themselves of the opportunity. Another was held in 1801, and boasted 220 exhibitors; in 1802 there were 540. The fourth exhibition did not take place until 1806, when there were 1122 exhibitors. They were then suspended until 1819, and others were held in 1823 and 1827. From 1834 they became quinquennial, their duration being fixed at two months.

(2) It was used, with some additional buildings, for the Great Exhibition of 1855, where England was represented by 2,600 exhibitors.

which rises an attic surmounted by a magnificent group; by Robert, representing France in the act of awarding laurels to Art and Manufacture. On either side of this group are genii supporting escutcheons charged with the imperial arms and initials. The frieze below, sculptured in relief by Desbœufs, represents the Arts and Manufactures bringing their productions to the exhibition; under the cornice of the entablature are the words: *A l'Industrie et aux Arts*. Two figures of Fame, by M. Dieboldt, adorn the spandrils of the arch. A propylæum under the arch contains three doors, giving access to the interior, and surmounted by an arched window, decorated with a group, in alto-relievo, by Vilain, representing Commerce, Agriculture, Manufacture, and Art, over which the imperial eagle spreads out its wings. This principal entrance is flanked on either side by two tiers of large arched windows, which are continued all round the building, numbering 598 in all. The spandrils of the upper tier are adorned with escutcheons bearing the names of various towns on bars traversant; those of the lower with medallions displaying the initials of the Emperor and Empress, or portraits of eminent men. On the frieze which intervenes between the tiers we read the names of various celebrated men. Fronting the principal façade are two elegant fountains, and the ground towards the Seine is laid out in pleasant walks and grass-plots.

Interior.—Except the outer walls, the main building, simple in design, is entirely constructed of iron and roofed with glass. A central rectangular nave, 35 metres in height, with a surface of 192 metres in length and 48 in breadth, is surrounded by three aisles of an aggregate breadth of 30 metres, and formed by four rows of iron columns, 288 in number, supporting a spacious gallery 30 metres wide, transmitting light to the ground-floor through rectangular skylights. This gallery, to which a splendid three-branched double-staircase in the main central pavilion, and five other elegant staircases in the corner and southern pavilions, give access, has 216 columns, supporting the arched roofs both of the nave and aisles. The central roof terminates in two vertical segments, containing two stained glass paintings of indifferent execution, representing *France convening all Nations to the Exhibition*, and *Equity presiding over the Increase of Exchange*.

Facing the western extremity of this palace a building has been erected by the City for the exhibition of panoramic views. It covers a space of 1,750 square metres.

The *Avenue des Champs Élysées*, with its foot-pavements in bitumen, 12 feet wide, intersects the Champs Élysées; its length is a mile and a quarter. Bisecting the Avenue, is the

Rond Point, a circular space, surrounded by six basins embellished with shrubs and flowers, from which the *rues Montaigne* and *Matignon* branch out to the north, and the *Allées d'Antin* and *des Veuves* (now called *Avenue Montaigne*) to the south, intersecting the *Cours la Reine*. The *Avenue de Marigny*, nearly opposite to the *Palais de l'Industrie*, leads to the *Élysée Napoléon* (see p. 168.)

By far the most animated part of the Champs Élysées is the *Avenue* of that name, which is the favourite walk of the gay Parisians. Under the groves are toy and gingerbread stalls, *jeux de bagues*, and other attractions for the rising generation; jugglers and itinerant tumblers attract a willing and ever-changing crowd of spectators, while Punch squeaks his secular jokes to his delighted juvenile audience. On sunny winter-days, or cool summer-evenings, numerous parties of all classes are seen, enjoying the lively spectacle before them, seated on iron chairs hired for 3 or 4 sous, or on the wooden benches placed at intervals on the sides of the avenue, while elegant carriages roll in procession along the road. Many handsome *cafés*, scattered among the trees on either side, attract the letterer by their cheerful lights, varied refreshments, and vocal and instrumental music. In the northern grove is the *Cirque*, devoted to feats of horsemanship; and facing it, the *Folies Marigny*, a small theatre for vaudevilles, pantomimes, etc. There are also several elegant fountains, surrounded with flower-beds. During the siege of 1870 the whole of the Champs Élysées was converted into a camp. The *Jardin Mabille*, in the *Avenue Montaigne* (now united with the *Château des Fleurs*, (1) formerly situated near the *Arc de l'Étoile*), is somewhat like the *Cremorne Gardens*. Beyond the *Rond Point* there is the splendid mansion of Count Lebon. The public fêtes are held in the Champs Élysées (2); and here also takes place the celebrated annual *Promenade de Longchamps*, on the Wednesday, Thursday, and Friday of *Passion Week*, extending into the *Bois de Boulogne*. The carriages, which on these days are much more numerous,

(1) It was right opposite to this place, in the *Avenue*, that an odious attempt on the life of Napoleon III. took place (April 28th, 1855). His Majesty was passing on horseback, when the assassin Pianori, *alias* Liverani, approached, as if to present a petition, and, taking off his hat, drew a double-barrelled pistol from his bosom and discharged it at the Emperor. The culprit was not secured without a severe struggle.

(2) The City clears 50,000 fr. a-year from the rents paid for the places of amusement and refreshment. The owners of the chairs let to the public pay 12,000 fr. a-year.

proceed in line up one side of the Grande Allée, and down the other. (1)

The Avenue d'Antin leads to the Pont des Invalides. In the Cours la Reine to the right, we see a house displaying decorations by Jean Goujon from a seat which Francis I. built at Moret, near Fontainebleau, in 1527, for his sister Margaret. It was transferred hither in 1823 by Col. Brack, and bears the following inscription :

Qui scit frenare linguam, sensumque domare,
Fortior est illo qui frangit viribus urbes.

Inst. 1528, et rest. 1826.

The frieze over the ground floor is adorned with bacchanalian bas-reliefs, and with 7 medallions bearing the portraits of Louis XII., Anne de Bretagne, Francis II., Marguerite de Navarre, Henri II., Diane de Poitiers, and Francis I. Numerous escutcheons adorn the other parts. It was sold in 1870 for 519,000 fr. Close to this we perceive an elegant hotel, belonging to Mme. Alboni, the celebrated singer. (2)

The next object of interest we meet is the

PONT DE L'ALMA, finished in 1856 at a cost of 1,200,000 francs. It has three stone arches, and elegant balustrades. Its piers are adorned with four statues, representing a zouave, a soldier of the line, an artilleryman, and a chasseur; the two former by Dieboldt, and the latter by Arnaud. An enormous syphon here connects the sewers of the Left Bank with those of the Right.

Proceeding a few steps into the Avenue de Montaigne opposite, we see, at No. 20, Prince Soltikoff's mansion, in the taste of the middle ages, and at No. 18 the

PALAIS POMPÉIEN.—Built by Prince Napoleon in the style of the house of Diomedes, at Pompeii, after the designs of

(1) In the Bois de Boulogne, an abbey, called *Abbaye de Longchamps*, was founded in 1261, by Isabella of France, sister of St. Louis, of which little notice was taken till the middle of the eighteenth century, when a melodious choir of nuns attracted the attention of amateurs. The church of the abbey was frequented, and in Passion Week it became the fashion for the *haut ton* to attend it in state. As the sums collected were very considerable, and might be still further augmented, the principal singers of the Opera were invited to assist in chanting the lamentations and *Tenebræ*. This attraction however gradually passed away, the church of Longchamps was deserted, but the Parisian nobility still flocked to the Bois de Boulogne.

(2) A railway for omnibuses drawn by horses, and carrying 50 passengers, at a small charge, according to distance, extends along the *Cours la Reine*, from the Place de la Concorde to the Bois de Boulogne, St. Cloud and Versailles.

M. Normand ; but sold soon after. Except the peculiarity of the architecture, distribution, and decoration copied from the Roman prototype, it contains nothing of interest at present.

Continuing along the Quai de Billy, we see at No. 4 the

POMPE A FEU DE CHAILLOT, for supplying the lakes of the Bois de Boulogne and various fountains with Seine water. Erected in 1778, by Messrs. Périér, it now possesses a gigantic reservoir having a surface of 6,000 square metres, and a capacity of 25,000 cubic metres ; above which rise two other basins resting on pillars, of a capacity of 1,200 cubic metres.

At Nos. 32-36, are the *Substances Militaires*, a general bakehouse and storehouse of provisions for the garrison. The daily ration of bread to each soldier is 1½lb. Further on is the

PONT D'ÏÉNA.—This bridge, begun in 1806, after the designs of M. Dillon, and under the direction of M. Lamandé, was completed in 1813. It stands opposite the *Ecole Militaire*, and forms a communication between the Quai de Billy and the Champ de Mars (see p. 263). It consists of five elliptical arches, and is 460 feet between the abutments. (1) It has a cornice, imitated from the temple of Mars at Rome, and wreaths of laurel and oak, encircling the imperial eagle, adorn the piers. At the extremities of the parapets are 4 colossal groups, representing a Greek, a Roman, a Gaul, and an Arab, each checking a spirited horse, executed respectively by MM. Devaulx, Daumas, Préault, and the late M. Feuchères.

An elevated plateau, on the hill side, opposite the Pont d'Ïéna, called the *Trocadero*, once the garden of a convent, was the intended site of a marble palace for the King of Rome. It has now been partially levelled and intersected by boulevards. The Communists had a formidable battery here, which was taken by the Versaillese by surprise on the 21st of May, 1871.

The elegant new building at the top of the hill to the right, is the *Dépôt des Phares*, or store-house for all the lighthouses of the Empire. It contains a museum of all the inventions made in this line, and an immense mural map of all the lighthouses of France. It is very interesting to the professional visitor. For admission, apply to the porter, who expects a fee.

If the visitor be a determined pedestrian, he may enjoy a delightful walk by turning southward, and visiting

PASSY, a charming village now annexed to Paris, and remarkable for its salubrious air, extensive views and delightful villas. A few steps along the Quay will bring him to No.

(1) This bridge, named after the famous battle, was threatened with destruction in 1814. By intercession of the Duke of Wellington it was spared, and called *Pont des Invalides*. Since 1830 it has again resumed its original name.

32, where a ferruginous spring, of some note, rises in a garden. A large quantity of this water is bottled for sale. The lane close by leads into the rue Basse, where Franklin resided in 1788, at No. 40; a continuation of this street has received his name. At Passy the famous Abbé Raynal died, in 1796; Piccini, the rival of Gluck, in 1803; and Bellini, the composer, in 1834.

Continuing his way, the stranger will find *Boulainvilliers*, a village merged into Passy. Further on, is

AUTEUIL, another pretty village annexed to Paris, studded with villas like Passy. It was founded in the 7th century by the inhabitants of a village called *Nimio*, given to the Bishop of Le Mans by Clotaire II. It was the favourite retreat of Racine, La Fontaine, Chapelle, Franklin, Helvétius, Cabanis, Condorcet, Count Rumford, and other eminent men. An obelisk on the square before the church commemorates the residence and death of the Chancellor d'Aguesseau. The church itself is an old semi-Gothic pile; it contains some old stained glass and a good sepulchral bas-relief in white marble. Behind the church, in the Place St. Gèneviève, No. 4, is the *Institution de Ste. Périne* (see p. 107). Molière composed some of his works in the street hard by, which has received his name; and continuing along the Grande Rue, we shall find the rue Boileau, where No. 18 was inhabited by the great satirist. The railroad round Paris here skirts the fortifications on a splendid and curious viaduct designed by M. de Bassompierre, which was much damaged during the two sieges of 1870 and 1871. It crosses the Seine on a bridge of five arches, flanked on both sides with a carriage-road and foot-pavement, between which, and extending far beyond both banks of the river, there rises a series of 226 arches, supporting the railway, and forming a length of two kilometres. It merges into the Auteuil line.

Taking a ticket for Passy, the visitor, on alighting, will see the beautiful garden of the *Château de la Muette*, once Crown property, but now belonging to the widow of M. Erard, the piano-forte manufacturer. To the right of the Railway-station, at No. 15, is the office of the Director of the Public Walks, where tickets may be obtained to visit the great

Horticultural Establishment of the City, at 137, Avenue d'Eylau. This establishment, covering 44,000 square metres, contains 24 conservatories and 3,000 hotbeds, representing a glazed surface of 10,000 sq. metres. Here all kinds of ornamental plants and trees for the public walks and gardens of Paris are reared under the care of 50 workmen. It is well worthy of a visit. In the *Avenue d'Eylau*, we find the

ARTESIAN WELL OF PASSY, commenced in 1855, under the direction of M. Kind. Water was found on the 26th of May, 1861; but the work was persevered in until Sept. 24th, when the supply at once rose to 5,000,000 gallons in 24 hours; it now yields 3,080,000 gallons, and feeds the lakes of the Bois de Boulogne conjointly with the Pompe de Chaillot. Its waters are impregnated with iron and sulphur (see p. 264). They bubble up from the centre of an octagonal basin: their temperature is luke-warm, and they steam visibly in winter.

The Avenue d'Eylau is skirted by various cheerful villas. From a circular space with a fountain in the centre and a small church built in the Lombard style, a number of streets branch out: selecting one, the rue des Bassins for instance, the stranger may descend into the rue de Chaillot (1), where at No. 50 he will see the church of

ST. PIERRE DE CHAILLOT, the oldest part of which is the choir, of the 15th century. It has five sides, and its ribs unite in a sculptured pendant. It is painted in the Byzantine style; the windows are adorned with sacred subjects in modern stained glass.

The **CHAPEL MARBŒUF** (Church of England), 10 bis, Avenue Marbœuf, opened in 1824, is a chaste specimen of the pointed style. The interior consists of a nave, with an oaken gallery on iron pillars. The chapel is well attended (see p. 105).

The rue Galilée was called in 1848 the *rue du Banquet*, from the ever-memorable *banquet* prepared in General Thiars's grounds, on Feb. 22, and the prevention of which ushered in the revolution of that year.

THIRD WALK.

This comprises the eighth arrondissement, with a fraction of the 17th. We may commence it with the *Place de l'Etoile*, a vast circular space surrounded by a series of elegant houses, of a uniform design, and fronted with gardens, continued all round. From the *Place* twelve magnificent avenues branch out in different directions; of these the principal are the *Avenue des Champs Elysées*, already described, the *Avenue de la Grande Armée* which continues it, the *Avenue d'Eylau*, mentioned in the Second Walk, the *Avenue de la Reine Hortense*, with the new catholic church of St. Joseph, and the

(1) The village of Chaillot was anciently called *Chail*, (which ancient deeds translate by *destructio arborum*.) and was declared a suburb of Paris in 1659, under the name of *Faubourg de la Conférence*. The village formed part of the royal domains.

Avenue Uhrich leading to the Bois de Boulogne (see p. 380). The others bear the names of *Avenues du Roi de Rome*, *d'Iéna*, *de l'Alma*, *Josephine*, etc. In the centre of this magnificent spot rises the

ARC DE TRIOMPHE DE L'ÉTOILE.—The idea of this proud monument originated with Napoleon, who decreed its erection in 1806, and the first stone was laid on the 15th of August of that year. M. Chalgrin furnished the designs. (1) After the death of Chalgrin in 1811, M. Goust continued his plans, but in 1814 the works were entirely suspended, until, in 1823, after the campaign of the Duke d'Angoulême in Spain, it was determined to finish the arch in honour of his victories, and Messrs. Huyot and Goust were charged with its completion. In 1828, the entablature was finished, but the whole was not completed until July, 1836. The total cost was 10,432,800 francs, or £417,812. The monument consists of a vast central arch, 90ft. in height by 45ft. in width, over which rises a bold entablature and an attic. There is also a transversal arch, 57ft. high and 25ft. wide; the total height of the structure is 152ft., its breadth and depth are 137ft. and 68ft. respectively. The fronts of the building are towards the Champs Elysées and Neuilly. Each pier of the principal fronts is ornamented with a projecting pedestal, supporting groups of figures, in alto-rilievo. The spandrels and frieze are enriched with reliefs, and the attic is divided into compartments with circular shields, each inscribed with the name of some great victory. The internal sides of all the piers are inscribed with the names of 96 victories; under the transversal arches with the names of generals. The northern pier of the eastern front bears a group, by Rude, representing the departure of the army in 1792: the Genius of War summons the nation to arms. The dimensions of this and the other groups are in total height 36ft., and each figure 18ft. The next group, by Cortot, represents the triumph of 1810: Victory crowning Napoleon. Fame surmounts the whole, and History records his deeds; vanquished towns are at his feet. The groups of the western front, both by Etex, represent: 1. the resistance of the French nation to the invading armies in 1814; a young man is seen defending his wife, his children, and his father; a warrior is falling slain from his horse; and the Genius of the Future encourages them to action. 2. the peace of 1815; a warrior is seen sheathing his sword; another is taming a bull for purposes of agriculture, while a mother and children

(1) On the marriage of Napoleon I. with Maria Louisa, and her triumphal entry into the capital, there was a model in wood and canvas of this arch erected and brilliantly illuminated.

are seated at their feet, and Minerva shedding over them her protecting influence. (1) The most admired ornaments of this arch are the *alti-rilievi* of the compartments above the impost-cornice; they are chiefly valuable as faithful representations of the uniforms of the time. The southern compartment of the eastern side represents the surrender of Mustapha Pacha at the battle of Aboukir, by M. Seurre, *sen.* The principal figures of these compartments are about 5ft. high. The northern compartment of the same side is filled with a group of the death of General Marceau, by M. Lemaire. Above the arch and impost-cornice of the northern side of the monument is the battle of Austerlitz, by Jechter. On the western front, the northern *alto-rilievo* is the taking of Alexandria, by Chaponnière. The other group is the passage of the bridge of Arcola, by Feuchères. On the southern side of the building is a representation of the battle of Jemmapes, by Marocchetti. Behind General Dumouriez is a portrait of Louis Philippe, then Duc de Chartres. The figures of Fame in the spandrils of the main arch on each side are by M. Pradier. They are 18ft. in height. The frieze is occupied on the eastern, and on half of the northern and southern sides, by the departure of the armies. the deputies of the nation, grouped round the altar of the country, distribute flags to the troops. There are portraits of all the great characters of the epoch 1790-2, included in this composition. The corresponding portions of the frieze on the other sides of the building represent the return of the armies, who offer the fruit of their victories to regenerated France. This long composition is the work of several artists—Messrs. Brun, Laitié, Jacquot, Caillouette, Seurre, and Rude. The series of shields, thirty in number, inscribed each with a victory, on the attic above the entablature, begins with *Valmy*, and ends with *Ligny*. The spandrils of the transversal arches represent the infantry and cavalry of the French armies, by Messrs. Bra and Valois respectively; and on their interior spandrils are the artillery and the marine, by Messrs. De Bay and Seurre. The groups on the other arches represent the conquests of the armies of the North, East, West, and South; the names of the Generals are placed beneath, numbering altogether 384. Winding staircases in the two eastern piers lead to several halls; the last contains in one of the cross vaults the following inscription:—

Ce monument, commencé en 1806, en l'honneur de la Grande Armée, longtemps interrompu, continué en 1823 avec une dédicace nouvelle, a été achevé en 1836.
qui l'a consacré à la gloire des Armées Françaises.

(1) M. Etex was paid 140,000 fr. for the two groups

Before 1852, the blank contained these words: "Par le roi Louis Philippe I^{er}."

From the platform at the top of the arch one of the finest views of Paris and its environs may be enjoyed. The total number of steps is 272. The monument is open till dusk. A small fee is given by parties ascending to the top.

From the Arc de l'Étoile, the Avenue de la Grande Armée leads to the Neuilly gate. Immediately outside the fortifications, on the left hand, is the *Porte Maillot*, one of the principal entrances to the Bois de Boulogne (see p. 380), and at No. 10, in the Route de la Révolte, opposite, is the

CHAPEL OF ST. FERDINAND, the scene of the melancholy death of the Duke of Orleans, on 13th July, 1842. (1)—The house in which the Duke expired, with some adjoining property, being purchased by the crown, Messrs. Lefranc and Fontaine, architects, erected on its site the present chapel, dedicated to St. Ferdinand, which was begun on August 21, 1842, and consecrated on July 11 following, in the presence of the royal family, by the Archbishop of Paris, the same who fell in the insurrection of June 1848. The building, 50 feet long by 20 in height, is of stone, surmounted by a cross, and is in the Lombard Gothic style, resembling an ancient mausoleum. On the high altar is a Descent from the Cross, in marble, by Triquetti. On the left is another altar, dedicated to St. Ferdinand, and corresponding to it on the right is a marble group representing the Prince on his death-bed, and kneeling at his head is an angel in fervent supplication, as if imploring the divine commiseration on the sufferer. The monogram MO reveals that this beautiful "spirit" was the work of his deceased sister, the Princess Marie, who little thought for whose tomb she was executing it! The remainder of the group is by Triquetti, after a drawing of M. Ary Scheffer. Underneath is a bas-relief

(4) A brief notice of this sad event will not be deemed irrelevant in this place. The Duke left Paris in the forenoon, in a light open carriage, with a postilion, intending to take leave of the royal family at Neuilly, and then to proceed to the camp at St. Omer. As he approached the *Porte Maillot*, the horses took fright. The postilion seeming to lose his command over them, the Duke endeavoured to get out of the carriage, but, his feet becoming entangled in his cloak, he was precipitated to the ground, and his head was dreadfully fractured. He was conveyed to the house of M. Lecordier, a grocer, where at 10 minutes past 4 o'clock of the same afternoon he breathed his last. The royal family, with the exception of the Queen of the Belgians, the Prince de Joinville, then at Naples, and the Duchess of Orleans, who was at Plombières, were witnesses of this heart-rending scene,

representing France leaning over a funereal urn, deploring her great loss; the French flag is at her feet. This monument stands on the spot where the Prince breathed his last. Three circular windows corresponding to the sides of the cross represent respectively Faith, Hope, and Charity, in stained glass. The remaining 14 pointed windows represent, in stained glass also, the patron saints of the different members of the Royal family. Descending a few steps behind the altar of the Virgin, the visitor will find himself in the sacristy of the chapel. Low oaken presses and a confessional of the simplest construction, a chair and prayer-desk covered with black, and an ivory crucifix, form its only furniture. Opposite the door is a picture of the size of life, by M. C. Jacquand, representing the death scene. In the centre is the Duke stretched on a bed, his head supported by the physicians; his father is kneeling opposite, eyeing him with the stupor of grief. The Queen and Princess Clementine are kneeling beside the bed, while the Dukes of Annale and Montpensier, Marshals Soult and Gerard, and the Curé of Neuilly form an affecting group on the left. The other persons present are Generals Atthalin, Gourgaud, de Rumigny, the Duc Pasquier, M. Martin (du Nord), and M. Guizot. Dr. Paquet is supporting the head of the patient. Next to him is Dr. Destouches, remarkable for his resemblance to M. Thiers. The house and garden adjoining have not survived the two sieges. Admission daily; a fee is expected.

In the adjoining *Avenue des Ternes*, at the corner of the rue d'Armaille, we find the ÉGLISE ST. FERDINAND. The façade is in the Lombard style, with a square belfry ending in a spire. The interior is Doric, and consists of a nave and two aisles. The rue du Faubourg St. Honoré leads to the small

CHAPELLE DE BEAUJON,—erected in 1780, by Nicholas Beaujon, receiver of the finances, who in 1784 founded the

HÔPITAL BEAUJON, No. 208, nearly opposite, for 24 orphans of the parish du Roule, 12 boys and 12 girls, endowing it with 20,000 livres annually. The Convention converted it into an hospital, under the name of Hôpital du Roule. The council-general of hospitals restored its former name, but not its primitive destination. The original building, constructed after the designs of Girardin, is 96 feet in length towards the street, by 144 in depth, and has a ground floor, with three stories. Strangers may visit it daily from 2 to 4 (see p. 123).

At No. 21, rue de Berri, is the AMERICAN CHAPEL, a tasteful Gothic building; and, returning to the rue du Faubourg St. Honoré, a few steps will bring him to the church of

ST. PHILIPPE, built by Chalgrin in 1784. The front con-

sists of 4 Doric columns crowned by a pediment, adorned with a figure of Religion in alto-rilievo. In the interior, 164 feet long by 78 in breadth, 16 Ionic columns separate the nave from the aisles, and 6 more enclose the choir, behind which is the chapel of the Virgin, painted by Jacquand, in compartments.

At No. 24, rue de Courcelles, is the mansion of Princess Matilda, lately the property of Queen Christina of Spain.

Further on, in the semicircular PLACE BEAUVEAU, is the hotel of that name, occupied by the Home-office, and nearly opposite, in the rue du Faubourg St. Honoré, 55, is the

PALAIS DE L'ÉLYSÉE NAPOLEON.—This hotel, constructed in 1718, after the designs of Molet, for the Count d'Évreux, was afterwards purchased and occupied by Madame de Pompadour, mistress of Louis XV. At her death Louis XV. bought it of the Marquis de Marigny. In 1773, M. Beaujon, the banker, enlarged and embellished it, after whose death the Duchess of Bourbon purchased and occupied it till 1790. In 1792, it was declared national property, and in the following year was used as the government printing-office. In 1800 it was sold, and converted into a place of public entertainment. Murat bought it in 1804, and resided there until his departure for Naples, when it again became the property of the government, and was a favourite residence of Napoleon I. In 1814 and 1815 it was inhabited by the Emperor of Russia, and by the Duke of Wellington. When Napoleon returned from Elba, he occupied it until after the defeat of Waterloo. In 1816, Louis XVIII. gave it to the Duke de Berri, on whose assassination it descended to the Duke de Bordeaux, and now again belongs to the State. It was the official residence of Napoleon III. while President of the French Republic. During the Great Exhibition of 1867 it was inhabited by the Sultan, by the Emperors of Austria and Russia, and by other princes. The *Porte d'Honneur*, or entrance-gate facing the street, is flanked by two side-doors, and adorned with eight Ionic columns supporting an arch with the Imperial arms. There are five courts, the principal of which, called the *Cour d'Honneur*, leads to the entrance of the palace, adorned with a portico of four Doric columns. A broad flight of steps overspread by a verandah, gives access to a vestibule opening into the suite of apartments on the ground floor, commencing with a dining-room 50 feet by 20. The walls of this apartment are painted by Dunouy with landscapes, some of the figures of which are by Vernet, and were executed for Murat. The views represented are the Pyramids of Egypt, the passing of the Tiber, the Château de Benrath, on the Rhine,

near Dusseldorf, once occupied by Murat (the carriage in the foreground contains Murat's children), and a view of the château de Neuilly, at that time also Murat's property; a female figure in the foreground is said to be a good portrait of Mme. Murat, the sister of Napoleon. This room gives access to a Ball-room of recent erection, in the new wing of the palace, towards the Avenue de Marigny. Returning to the Dining-room, a door to the left leads to the State-apartments. The *Salle de Réception* was used by Napoleon I. as a council-chamber. This room is now adorned with portraits of the Pope, Victor Emmanuel, the Queens of England and Spain, the Emperor of Austria, &c. There is also a beautiful mosaic representing the map of France in 1684. Adjoining is the *Chambre de Napoléon I.* This was his favourite bed-room, where he last slept in Paris after the battle of Waterloo. Next comes the *Salle des Souverains*, formerly the *Salon de Travail*, where Napoleon I. signed his last abdication. Here Her Majesty Queen Victoria partook of a splendid collation on the 20th Aug. 1855. It is furnished in Louis XV. style with Beauvais tapestry. In a room adjoining (1) is a record of the international festival given by the Court of Aldermen in 1851. The other rooms are for the officers, &c., in attendance. Descending a staircase, we enter the subterranean chapel, built by M. Eugène Lacroix, architect of the palace, and magnificently adorned with every kind of sculpture, painting, and mosaic. From the grand vestibule the principal staircase leads to the apartments of the upper story. In the first room M. Gallier has added some of his finest pieces of Italian scenery to the landscapes of Houel, a distinguished painter of the last century. From the central saloon of this story, three arcades afford a view of the charming scenery of the garden, which is reflected like a well conceived picture in the large mirrors covering the wall opposite. All the panels are richly decorated with arabesques and garlands on a gold ground, encompassing figures of women and children, symbolising the four seasons, by M. Gariot. This suite of saloons is terminated by a toilet-room, the walls of which are covered by a continuity of mirrors. The *Salon des Quatre Saisons* was arranged by Mme. Murat, for the reception of her husband after one of his campaigns. This was the bed-room of the Empress Maria Louisa, and here also was born the sister of the Duke of Bordeaux. This palace has been inhabited at

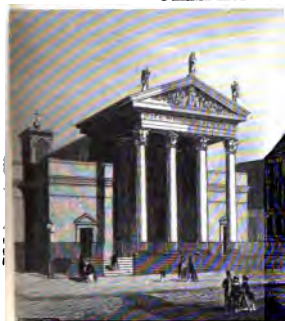
(1) This was the *Dépôt des Cartes Géographiques* of Napoleon I. The other rooms were the *Petits Appartements*, once occupied by the Duc de Berri. The Emperor Alexander I. slept here during the occupation of the Allies, and Ibrahim Pasha inhabited these apartments in 1846.



TEMPLE MADEIRAINE.



CHAPELLE EXPIATOIRE.



N. D. DE LORETTE.



EPISCOPAL CHAPEL.

various times by different princes of Europe when on a visit. The southern front of the palace is composed of a central pavilion with four Ionic columns on the basement story, and as many Corinthian ones on the upper.

At No. 5 in the rue d'Aguesseau, is

The EPISCOPAL CHURCH, for the use of the British embassy and residents.—Its style is Gothic; it consists of a nave, 50 feet high, and is lighted by stained windows at each end, and by skylights. The altar is ornamented with a fine painting by Annibal Carracci. This church was built in 1833, at the expense of Bishop Luscombe, then chaplain of the embassy, after a plan of his own. It will hold 800 persons (see p. 105).

At No. 41, in the rue du Faubourg St. Honoré, is the splendid hotel of the Baroness Pontalba. Next to this is

The BRITISH EMBASSY, No. 39, formerly the Hôtel Borghèse, the residence of the Princess Pauline, sister of Bonaparte. It was purchased by the British government soon after the peace in 1814, and with its fine garden forms one of the most noble residences of Paris. The British consular office is here.

At No. 37, we see the hotel of Messrs. Pereire. It is one of the most sumptuous among the private edifices of the capital.

No. 11 rue d'Anjou is the mairie of the 8th arrondissement.

At No. 1, rue Boissy d'Anglas, is the HÔTEL DE LA REYNIÈRE, once the residence of the Duke of Wellington.

At the western end of the Boulevards stands the church of

LA MADELEINE.—This is, since the beginning of the 13th century, the fourth church erected on this site, called in former times, from its vicinity to a suburban villa of the Bishops of Paris, “la Ville l'Évêque.” The present magnificent structure was commenced in 1764, by Constant d'Ivry, and continued by Couture. The revolution of 1789 suspended the works until Napoleon I. directed Vignon to complete it for a Temple of Glory. In 1815, Louis XVIII. restored it to its original destination, and decreed that it should contain monuments to Louis XVI., Marie Antoinette, Louis XVII., and Mademoiselle Elisabeth. It was finished under Louis Philippe, by M. Huvé. This edifice, the total cost of which amounted to 13,079,000fr. stands on an elevated basement 328 feet by 138, and is approached at each end by a flight of 28 steps, extending the whole length of the façade. Its form and proportions are Grecian. A colonnade of 52 Corinthian columns, each 49 feet high by 16½ in circumference, surrounds it, 15 on each side, 14 in the southern portico and 8 in the northern. In the walls, there are niches containing statues of saints. The whole entablature and the ceiling of the colonnade are profusely enriched with elaborate sculpture. The pediment

THE
JOURNAL
OF
THE
ROYAL
ANTHROPOLOGICAL
INSTITUTE
OF GREAT
BRITAIN
AND IRELAND
PART I
1901
LONDON
PUBLISHED BY THE
INSTITUTE
11, BEDFORD SQUARE, W.C.



TEMPLE MADELEINE.



CHAPELLE EXPIATOIRE.



N. D. DE LORETTE.



EPISCOPAL CHAPEL.

of the southern front contains an immense alto-rilievo by Lemaire, 126 feet in length by 24 in height to the angle. The northern portico is plain. The bronze doors, designed by Triquetti, and cast by Messrs. Richard, Eck, and Durand, are larger than those of the Baptistery of Florence, or the Pantheon at Rome; they measure 33 feet by 16½, and display bas-relief illustrations of the ten commandments.

Interior.—On entering the vestibule, Faith, Hope, and Charity are visible on the soffit of the arch. On the right is the chapel for marriages, with the marriage of the Virgin, by Pradier. On the left is the baptismal font, with a group by Rude, of Christ and St. John at the waters of the Jordan. The pulpit and the 12 confessionals along the chapels, richly carved in oak and gilt, are decorated in the same taste as the organ. The church itself consists of a vast nave, laterally interrupted by four piers on each side, fronted with lofty fluted Corinthian columns supporting colossal arches, on which rest three cupolas with skylights, and compartments gorgeously gilt; the corners supported by figures of the Apostles in alto-rilievo. The walls of the church are incrustated with rich marbles. An Ionic colonnade, supporting a gallery with a balustrade, runs between the piers, and is continued around the choir; it is interrupted under each arch by the pediment of a chapel with Corinthian columns. Each chapel contains the marble statue of its patron. A marble balustrade encompassing the interior of the church separates it from these altars. The tympana of the lateral arches contain paintings illustrative of the life of Magdalen. The pavement is marble of different colours. On the ceiling of the choir, which is semicircular, we see the propagation of Christianity since the death of our Saviour, by Ziegler (1). The walls of the choir are ornamented with paintings and arabesques by Raverat, on a ground of gold. In the midst, approached by marble steps, stands the high altar, richly sculptured, by Marocchetti. The principal group represents Magdalen in an

(1) Magdalen is wafted before the throne of Christ, surrounded by the Evangelists and Apostles, the Emperor Constantine, and several saints. Next come the Crusades, with Urban II., Eugenius III., St. Bernard, Peter the Hermit pressing on the expedition; then the dukes, counts, and barons of Christendom, and an old man beneath, who devotes his three sons to the "holy cause." St. Louis kneels near Magdalen; then Godefroy de Bouillon; Richard Cœur de Lion, Robert of Normandy, a Constable de Montmorency; Dandolo, the "blind old Doge;" and next is Villehardouin, the historian of the Crusades. The struggles of the Greeks to throw off the Mussulman yoke are depicted by a Grecian warrior prostrate, and a group of his countrymen pressing around the standard of the cross. On the Sa :

attitude of divine rapture, borne to paradise on the wings of angels. On a pedestal at each of the corners in front there kneels an archangel in prayer. For these figures, 150,000 fr. were paid. Two beautiful children support semicircular lateral stands on each side, and below the table of the altar is a bas-relief representing the feast of Cana, by Moine. In the undercroft is a chapel to St. Francis Xavier, belonging to the fraternity of that name. High mass is celebrated at 11 on Sundays and holidays.

Behind the church there is a well-supplied market, and east of the edifice a flower-market is held on Tuesdays and Fridays. On the opposite side we see the short but elegant *Galerie de la Madeleine*, and the starting-point of the

BOULEVARD MALESHERBES,—inaugurated on the 13th of August, 1861. It extends from the Place de la Madeleine to the exterior Boulevard de Monceaux, thus opening a direct communication with the 17th arrondissement. It reaches in a direct line to the Place Laborde, where two branches meet. Before reaching this point, the visitor will see, in the rue Roquépine, at No. 4, the new Wesleyan Chapel (see p. 105), a Gothic structure in the style of the 15th century, and at No. 5, the *Eglise de la Trinité* (French Calvinists). Further on, is the church of

ST. AUGUSTIN,—Boulevard Malesherbes. Its three entrances in front are surmounted by a large circular window crowned with a gable; four octagonal towers flanking a central dome, rise above the transept. The interior of this church, which was consecrated on the 28th of May, 1868, consists of a nave and two aisles, decorated with mural paintings.

The rue Lavoisier, on the opposite side of the boulevard, leads to the apsis of the

CHAPELLE EXPIATOIRE.—This spot was formerly the burial-place of the French kings. To the right of the apsis, on the left of the choir, are some of the early martyrs. Indistinctly seen is the shadowy form of Ahasuerus, the wandering Jew. Below are the warriors of Clovis, from whose aspect a Druidess flies in dismay. St. Remi baptises Clovis, near whom is Ste. Clothilde, Queen of France. Opposite St. Louis is Charlemagne, on whom a cardinal confers the insignia of the empire; an envoy of the caliph Haroun-al-Raschid, attended by a guardian of the holy sepulchre, presents him with "the keys," and the robe of the Virgin. Lower down is Pope Alexander III., who laid the foundation of Notre Dame, giving his benediction to Frederick Barbarossa at Venice. Otho, Joan of Arc, Raphael, Michael Angelo, and Dante, complete this side. In the centre is the convert Henry IV.; Louis XIII. presenting his crown to the Virgin; and near him Richelieu. Lastly, Napoleon I. receives the imperial crown from the hands of Pius VII.; the Bishop of Genoa and Cardinals Caprara and Braschi unroll the concordat.

ground of the Madeleine, where Louis XVI. and his Queen were obscurely interred in 1793. The ground was bought by M. Descloseaux, and converted into an orchard, in order to protect those precious remains from desecration ; and he is said to have annually sent the Duchess of Angoulême a bouquet gathered from the graves of her parents. At the Restoration, the Royal ashes were transported with great pomp to St. Denis ; the earth that had covered the coffins was preserved ; the remains of the other victims, including the Swiss Guards, were placed in two large graves, and the present chapel was erected by Louis XVIII. It bears the following inscription :

Le Roi Louis XVIII. a élevé ce monument pour conserver les lieux où les dépouilles mortelles du Roi Louis XVI et de la Reine Marie-Antoinette, transférées le 21 Janvier MDCCCXV. dans la sépulture royale de St. Denis, ont reposé pendant XXI. ans. Il a été achevé la deuxième année du règne du Roi Charles X., l'an de grâce MDCCCXXVI.

This monument, the destruction of which had been decreed by the Commune, but fortunately too late to be carried out, now forms the prominent feature of an elegant square laid out as a garden. In the outer vestibule of the edifice a flight of steps leads to a raised platform, surrounded by a covered gallery on each side, and by a chapel at each end, containing the remains of the old cemetery. Opposite stands the larger chapel, of the Doric order, in the form of a cross, surmounted by a dome. Within are two statues, of Louis XVI. and Marie Antoinette, each supported by an angel ; on the pedestal of the former his will is inscribed in letters of gold on a black marble slab ; on that of the latter are extracts of the queen's last letter to Mme. Elisabeth. In the vestibule is a bas-relief representing the funeral procession to St. Denis. The corners are adorned with allegorical bas-reliefs. Beneath is a subterranean chapel, where an altar of grey marble is erected over the exact spot where Louis XVI. was buried ; and in a corner, about 5 feet from it, is pointed out the original resting-place of the queen. Two clergymen perform mass here every day at 9 a.m., and on Sundays at 9 and 10. Architects : Percier and Fontaine. A small fee is given.

At No. 122, rue St. Lazare, is the Versailles, St. Germain, Rouen, Havre, and Western railroad terminus, a large handsome building, extending to the rue de Stockholm.

Retracing our steps to the boulevard Malesherbes, it will lead us northwards to the

PARC DE MONCEAUX.—In this park a palace was erected by Carmentel in 1778, for the Duke of Orleans. The Convention intended it for various establishments of public utility ; Na-

poleon I. presented it to Cambacérès, who gave it up again to the Crown a few years later. In 1814 Louis XVIII. restored it to the Duke of Orleans, but in 1852 it returned to the State, and is now the property of the city, which opened it to the public Aug. 15th, 1861. Upwards of 100,000 rare shrubs and flowers gracefully adorn the spacious grass-plats and border the gravel-walks by which this beautiful spot is intersected. It is divided by two carriage-roads; on the outskirts of the exterior boulevard we see an elegant rotunda flanked by two entrances. Not far from this, there stands a mock ruin, consisting of a Corinthian colonnade skirting the banks of a miniature lake, called the *Naumachie*. From this the water meanders across the park, forming two pretty islets, and further on losing itself in a wild grotto. At one point it is spanned by a stone bridge, and here and there we see small ruins, broken columns, pyramids, &c.

Leaving this charming spot by the western entrance, fronting the Avenue de la Reine Hortense, the rue de la Croix will take us to the

GREEK CHURCH, inaugurated on the 11th of September, 1861.—This edifice, constructed at a cost of 1,200,000 fr., the amount of voluntary contributions by the richest families of St. Petersburg, is now one of the ornaments of Paris. The first stone was laid March 3, 1860, by Count Kisseleff. The plan of the edifice is square; it is flanked with octagonal turrets at the angles, each topped with a conical roof, similar to the larger one, which covers the main body. Each of these cones ends in a pyroïd spire surmounted by the Greek double cross with pendant chains. The whole is elegantly sculptured and gilt. The porch is approached by seven steps, and consists of a small cupola resting on pillars. The interior is circular, with semi-circular recesses; the decorations are gorgeous. The paintings on the walls represent the Adoration of the Shepherds; the Sermon on the Mount; the Last Supper; and the entry into Jerusalem. In the central cupola, Christ imparting his blessing; in the pendentives, the Four Evangelists. The circular nave is separated from the choir by the *iconostas*, a screen on which the painter and decorator appear to have exhausted their talent; it presents, in compartments, the figures of Christ, the Virgin, and other holy personages. Behind this is the picture of the Saviour radiant with glory. This church is dedicated to the Trinity and St. Alexander Newsky. Mass on Wednesdays, Saturdays, and Sundays at 11.



PALACE ROYAL (VIEW FROM THE SQUARE).



PALACE ROYAL (VIEW FROM THE GARDEN).

FOURTH WALK.

This comprises parts of the 1st, 2d, and 9th arrondissements. The stranger may commence it by the

PALAIS ROYAL.—On the site of this palace formerly stood, in the time of Charles VI., a hotel situated without the city walls; this was purchased and pulled down by Cardinal de Richelieu, who, in 1620-36, built the *Palais Cardinal* in its place, after the designs of Lemercier. It had several courts, and contained a theatre for 3000 spectators, magnificent galleries painted by Philippe de Champagne, Vouet, &c., a second theatre for 500 persons, and a splendid chapel. Large gardens in the rear covered the rues de Valois, de Montpensier, and de Beaujolais. Shortly before his decease in 1642, the cardinal presented it to Louis XIII., who removed to it after his minister's death. From that period it assumed the name of *Palais Royal*.

After the death of Louis XIII. in 1643, Anne of Austria, with the young king, Louis XIV., made it her abode during the turbulent times of the *Fronde*. In 1692, it was ceded by Louis XIV. to Philippe of Orleans, his nephew, as part of his apanage on his marriage with Mlle. de Blois. The Regent Duke of Orleans, on coming into possession of it, placed in the grand gallery the valuable collection of pictures he had purchased in various parts, and which, celebrated as the Orleans Gallery, was sold during the troubles of the first Revolution, when the greater part passed into England. Here, too, had been placed, by Louis XIV., the well known collection of medals, and engraved gems, subsequently purchased by the Empress of Russia. The orgies of which this palace was the scene have been sufficiently commemorated in the memoirs of the regency; during the lifetime of the succeeding duke they were discontinued, but were again to a certain extent resumed under his successor, better known as "Égalité." In 1763, the theatre, built by the cardinal, was destroyed by fire; and, on this occasion, the entire front of the palace with its two wings was rebuilt after the designs of Moreau. The debts of the duke having become so enormous that he once meditated a declaration of insolvency, it was determined, by the advice of the brother of Mme. de Genlis, to erect buildings with shops and places of amusement, in the garden of the palace, as a means of augmenting his revenue. These were begun in 1781, after the designs of the architect Louis; the houses and arcades, as they now stand, were finished in 1786. The plan succeeded. During the early part of the first Revolution the garden, then replanted, became the place of resort of the most violent politi-

cians of the day ; here the tri-coloured cockade was first adopted, and many of the bolder measures of the popular party were decided on. After the execution of the duke in 1793, his palace, then called *Palais Egalité*, was confiscated, and soon converted into sale-rooms, ball-rooms, cafés, etc. In 1795, a military commission was established in it, and one of its halls was afterwards fitted up for the Tribunal, with apartments for the president and the two questors. It was then called *Palais du Tribunat*, but re-assumed its original title under Napoleon, who never lived there, but assigned a portion of it to his brother Lucien, Prince of Canino, who occupied it some time. In 1814, Louis Philippe, then Duke of Orleans, returned to it, and, with the exception of the interval of the Hundred Days, resided in it till 1831, making additions and improvements, and fitting up the whole anew. The Palace was taken and devastated by the mob on 24th February, 1848, and in that and the following year, it became, under the name of *Palais National*, the place of meeting of some of the republican members of the Constituent Assembly. In 1850, 1851, and 1852, it was used for exhibitions ; but immediately after the revival of the Empire, it was assigned to Prince Jerome for a residence, and after his death to Prince Napoleon. The Commune set fire to it on the 23d of May, 1871.

Only the public part of the Palais Royal has escaped destruction. The court is enclosed by a Doric colonnade, forming the three *Galleries de Chartres, de la Cour, and des Proues*, the latter being the eastern, the one before the northern one. Parallel and contiguous to the *Galerie de la Cour* is the *Galerie d'Orléans*, 300 feet long by 40 broad, on the site of the *Galerie de Bois*, demolished in 1830. It is a lofty hall, paved with marble and roofed with glass, extending between a double range of shops, over which a double terrace, bordered with shrub-vases, serves as a promenade to the inmates of the palace. The *Galerie de Chartres* communicates with the *Péristyle de Chartres*, leading to the *Théâtre Français*, formerly the private property of the Dukes of Orleans. (See *Theatres*.)

In the western wing of the principal court was the private library of Louis Philippe. It contained a valuable collection of upwards of 600,000 engravings, classed by Louis Philippe's own hand, and filled 122 colossal folios, which perished in the flames with the greater part of the library on February 24.

At 3, rue de Valois, was the Queen's private library, which was also completely destroyed on that eventful day.

The *Garden*, forming a rectangle of 700 feet by 300, and surrounded by the *Galleries Beaujolais, Montpensier, Valois*, and

du Jardin, is planted with rows of lime trees from end to end, and two flower-gardens, separated by a circular basin of water, with a fine *jet d'eau*. The garden was thus arranged in 1799; it contains bronze copies of the *Diane à la Biche* of the Louvre, and the *Apollo Belvedere*; two modern statues in white marble, one of a young man about to bathe, by *d'Espercieux*; the other of a boy struggling with a goat, by *Lemoine*; *Ulysses on the seashore*, by *Bra*; and *Eurydice stung by the snake*, by *Nanteuil*, a fine copy in bronze, but more fitted for a gallery than the place it now occupies. Near this statue is a *solar cannon*, which is fired by the sun when it reaches the meridian, and regulates the clocks of the Palais Royal. Within the garden are 4 kiosks generally occupied by persons who let out journals to read at a sou each; and round them are to be found at all hours of the day politicians of every caste and rank. Under the lime trees are rows of chairs, occupied, during the summer months, by crowds of loungers; and so great is the profit arising from them, and from the privilege of supplying frequenters of the garden with refreshments, that Government derives an annual rent of 38,000 fr., or £1520 from these two items alone. The buildings that surround the garden are all of the Composite order. The shops under the arcades are among the most elegant in Paris, arranged with the greatest taste, and, being chiefly devoted to articles of luxury, produce a most brilliant effect. On the first floors are a great number of restaurants, and here were formerly the gambling-houses which rendered this place so notorious. The stories above are occupied by individuals of various professions. Under the arcades, at the corner of the *Théâtre Français*, is *Chevet's magasin de comestibles*, well known to epicures. In the *Péristyle Joinville*, at the north-west corner, is the entrance to the *Théâtre du Palais Royal*, formerly *Montansier* (see *Theatres*), not to be confounded with the *Théâtre Français*, which also communicates, as has been observed, with the Palais Royal. The best time for seeing this splendid bazaar is in the evening, when the garden and arcades are brilliantly illuminated and full of people; the shops of the watch-makers and jewellers will then particularly strike the visitor's eye. The Palais Royal has been called, not without reason, the Capital of Paris, and it certainly is more frequently entered than any other space of equal dimensions in the city. To the stranger it is particularly interesting from its historical associations. As early as Anne of Austria, the troubles of the Fronde may be said to have commenced in it; there Camille Desmoulins from one of the straw chairs harangued the populace on the night of the famous charge of the Prince de Lambesc; the

club of the Jacobins was formed in it, as also that of the Thermidorians; the Dantonists met at the Café de Foy, the Girondists at the Café de Chartres. And still it is the same favourite resort of politicians, idlers, and small *rentiers* of the capital.

The immense building bordering the eastern side of the *Place du Palais Royal* is the

HÔTEL DU LOUVRE, built by a company on the plan of the colossal hotels for which the United States are so celebrated. It occupies a space of nearly two English acres, between the rues St. Honoré, de Rivoli, de Marengo, and the *Place du Palais Royal*. It has three courts, one of which, the *Cour d'Honneur*, is roofed with glass. From the court an elegant double-branched staircase gives access to an arcaded Corinthian gallery, 98 feet by 26, the ceiling of which is painted with figures representing the twelve months, by Gosse and Barryas, and the Genii of Arts and Sciences, by Nolau and Rubé. This gallery communicates with the dining-room, a vast hall 131 feet by 42, with an altitude of 34 feet. The ceiling is adorned with frescos representing the Four Seasons, and the other decorations, as well as the hangings, curtains, and furniture, are of the most gorgeous description. The exhibitors of the Great Universal Exhibition gave a splendid banquet here to Prince Napoleon on the 15th of October 1855. All the new contrivances for the comfort of visitors, such as lifts, electric bells, cold- and hot-water pipes, etc., have been introduced here, and render the establishment a most eligible abode.

Proceeding westwards, along the rue St. Honoré, the visitor will perceive the new facade of the *Theatre Francais*, adjoining the Palais Royal (1). Entering the Rue d'Argenteuil, we find, at No. 18, the house in which Corneille died. It has a bust of the poet in the court-yard, with a black slab bearing this motto, borrowed from the *Cid* :

Je ne dois qu'à moi seul toute ma renommée.

At the corner of the Rues St. Roch and St. Honoré stands the church of

ST. ROCH,—the first stone of which was laid by Louis XIV. and Anne of Austria, in 1653; the architects were Lemercier and De Coste. It is approached by a flight of steps, extending the whole breadth of the church, and famous

(1) The Théâtre Français stands on the site of a rampart where the Maid of Orleans was severely wounded from a cross-bow while trying the depth of the ditch with her lance during an assault. She however would not retire, but continued till night to direct the placing of the faggots on which it was to be crossed.

at the theatre of many events during the several French revolutions. The mob crowded them to see Marie Antoinette led to execution; Bonaparte cleared them of that same mob with cannon during the Directory; in 1830 a stand was made there against the gendarmerie of Charles X.; and in 1848, the descendants of the votaries of the Goddess of Reason devoutly attended those steps to deposit in the church a crucifix found in the palace of the Tuileries. The front is Doric and Corinthian, 84 feet in breadth, and 91 in height. The church is cruciform; its total length is 405 feet, that of the choir 69, and its breadth 61; aisles with chapels run along each side. The interior is Doric; the piers of the arches are incrusting with marble at the base. Beside the entrance there is an inscription on marble, placed there by Louis Philippe, in 1821, to the memory of Pierre Corneille, who is buried here; another tablet records the names of benefactors to the church, and of distinguished persons buried there, whose tombs were destroyed in 1793. In the 5th chapel is a marble monument to the Abbé de l'Epée, by Préault, erected at the expense of deaf and dumb persons educated at his institution. A plain sarcophagus supports his bust; the figures of two children are represented in the act of raising their eyes towards him with an expression of gratitude. The inscription is.—*Viro admodum mirabili, sacerdoti de l'Epée, qui fecit exemplo Salvatoris mutos loqui, civis Gallia hoc monumentum dedicarunt an. 1840. Natus an. 1712, mortuus an. 1789.*—Near it, a black marble tablet, with the inscription:—*A l'Abbé de l'Epée, les sourds-muets suédois reconnaissants. 1845.* Descartes also is buried here.—Opposite is the pulpit, with statues of the Evangelists carved in oak. Following the aisle we enter the chapel of the Holy Sacrament, magnificently decorated in imitation of the Holy of Holies of the Mosaic tabernacle; all the ornaments of the Jewish ritual are placed here. In the windows are Denis the Areopagite, and Denis Affre, Archbishop of Paris, killed on the barricades in June, 1848. The cupola of St. Roch is painted by Roger. This church, which is the richest in Paris, is celebrated for its music and singing on all great Catholic festivals.

Continuing westwards along the rue St. Honoré, we find to our right the rue du Marché St. Honoré, leading to the

MARCHÉ ST. HONORÉ, opened in 1809, on the site of the Convent des Jacobins, celebrated in 1789. The entrance to the Club des Jacobins was the large arched gate still visible in the rue St. Hyacinthe. The market has now been rebuilt on the plan of the Central Halles (see p. 200).

The rue Neuve des Petits Champs will lead, by the rue Méhul, to the *Théâtre Italien*. (See *Theatres*.)

Next to this, the *Passage Choiseul*, one of the handsomest in Paris, will lead the visitor to the

FONTAINE LOUIS LE GRAND, at the corner of rue de la Michédière and rue du Port Mahon.—This pretty fountain, erected in 1712, and rebuilt in 1828, is adorned with a figure striking a dolphin with a trident.

Entering the Boulevard by the rue du Port Mahon, and turning westwards, we see, on the northern side, the new *Grand Hôtel*, vying in size and grandeur with the *Hôtel du Louvre* already mentioned. The ground it occupies cost 8 millions of francs, and the building and furniture 14 millions more. Adjoining is the new and immense **FRENCH OPERA HOUSE** (see *Theatres*).

Continuing westwards, we find, at the corner of the rue des Capucines, the spot where, on the night of the 23d February, 1848, the eventful shot was fired, which led to the overthrow of the monarchy. This site was occupied at the time, and until September, 1853, by the Foreign Office, a building erected by the minister Bertin in the 18th century (1). It was taken on the 13th Vendémiaire by General Bonaparte, who, after inhabiting it for some years, gave the property to Marshal Berthier, who sold it to the government in 1821.

At No. 65 in the rue Caumartin opposite, is the **LYCÉE CONDORCET**, once a convent of Capuchins, designed by Brongniart in 1781. Adjoining and forming part of it is **THE CHURCH OF ST. LOUIS D'ANTIN**, a plain Doric building, with a nave and aisle, and a semicircular choir. The ceiling of the choir is painted by Signol.

Further on, is the handsome *Passage du Havre*.

The rue Joubert to our right leads to the rue de la Victoire. Here at No. 60 is the site of a house once inhabited by Napoleon and Joséphine (2). Returning to the Chaussée d'Antin and turning to the right, we perceive the new

ÉGLISE DE LA TRINITÉ, one of the most striking features of

(1) The shop-front of Mr. Giroux's immense premises occupies the precise position of the gate of the old Foreign Office, around which the soldiers stood on the night alluded to. The rue St. Arnaud has been run across part of the ground.

(2) We here subjoin a brief notice of the different places at which Napoleon I. resided in Paris from his first arrival up to the 18th Brumaire, and the establishment of the Consular government.—*École Militaire*: Bonaparte coming from the military school of Brienne, was admitted here Oct. 19th, 1784, and occupied a small room on the upper story.—*Quai de Conti*, No. 5. Here Bonaparte occupied a small garret, afterwards called the "Eagle's Nest."—*Hôtel de Metz, rue du Mail*, from May to September 1792. Bonaparte, then a captain of artillery, was

which is the elliptical balustraded carriage-way encircling a delightful public garden; 3,000 square metres in surface. The church itself is built in the style of the Renaissance, with three front entrances, surmounted by a rose-window and two trilobate ones; the interior comprizes a nave and two aisles.

At No. 29, Rue Blanche, is the *Collège Chaptal* (see p. 92). At the end of this street, on the Place de Clichy, we perceive a colossal monument to Marshal Moncey, commemorating his defence of Paris in 1814. The figure of the Marshal is represented defending the flag displayed by France; a dying soldier lies on the opposite side. The bronze group, by Doublemard, is six metres in height; the granite pedestal eight. The quarter of the rue Notre Dame de Lorette, has received the name of *La Nouvelle Athènes*. The Place St. Georges will attract notice. No. 27 was the residence of M. Thiers, pulled down by order of the Commune in

ordered to Paris to answer for some strong political opinions he had expressed while he was in garrison at Valence.—*Hôtel des Droits de l'Homme*, rue du Mail, October, 1794. Bonaparte was then general of artillery; his brother Louis and Junot accompanied him as aides-de-camp. They lodged together on the 4th story, at a rent of 27 livres in specie per month. His friendship for Talma, which continued unabated to his death, commenced in this house, to which the great actor resorted to give lessons in declamation to "La citoyenne Petit," afterwards Mme. Talma.—*Rue de la Michodière*, No. 19. Being without employment in very narrow circumstances, and unwilling to go to La Vendée as a general of infantry, Bonaparte occupied a small lodging in the upper story of this house.—*Hôtel Mirabeau*, rue du Dauphin, 1795 Bonaparte disgraced occupied himself in visiting the different members of the National Convention, to solicit employment. In this hotel he slept on the eve of the 13th Vendémiaire, of that memorable day on which, having obtained the command of the troops through the favour of Barras, he defeated "the sections," and opened his way to the appointment of "General in Chief of the Army of Italy."—*Hôtel de la Colonnade*, rue Neuve des Capucines. Here Bonaparte installed himself on the 13th Vendémiaire, and remained during the disarming of "the sections," and here, on the 9th March, 1796, was celebrated his marriage with Josephine, widow of General Beauharnais, who had perished on the scaffold.—*Rue Chantereine*, No. 60, whither Bonaparte removed on his marriage with Josephine. This hotel he left 21st March, 1796, to assume the command of the army of Italy, and on Dec. 5th, 1797, returned to it, preceded by 170 standards, 550 pieces of cannon, and 60,000,000fr. remitted to the State; in honour of which the municipality voted that the street should bear the name of the "rue de la Victoire." Here Bonaparte received his appointment to the command of the expedition to Egypt; and from this hotel emanated those intrigues which led to the 18th Brumaire and his dictatorship.

May, 1871. This quarter is the favourite abode of artists, actresses, and *femmes galantes*. Further down is the church of

NOTRE DAME DE LORETTE.—This beautiful church was commenced in 1823, after the designs of M. Le Bas. Its external dimensions are 204 feet by 96. A square campanile crowns the roof of the choir. The portico is composed of four Corinthian columns, supporting a pediment, in which are sculptured in alto-rilievo the Virgin and infant Saviour adored by angels. On the frieze is the inscription :—BEATÆ MARIE VIRGINI LAURETANÆ. Over the pediment are the figures of Faith, Hope, and Charity. The principal entrance under the portico is flanked by smaller ones at the extremities of the façade. In the interior two rows of eight Ionic columns, to the right and left, separate the nave from the aisles; the choir terminates in a hemicycle. Two more rows of columns separate the lateral chapels from the aisles. The mural paintings which adorn the walls, and executed by Blondel, Hesse, and other eminent artists of the day, are generally in too bad a light to be enjoyed. The cost of the church was about 1,800,000 fr. Service is performed here with much pomp, and the singing is remarkably good.

Descending the rue Laffitte (1) we find at Nos. 19 and 21 the splendid hotels of Messrs. Rothschild. Here we see the RUE LAFAYETTE prolonged to the New Opera (see *Theatres*). Further down, in the rue Le Peletier, the stranger will remark the old French Opera House, soon to be pulled down (see *Theatres*). It was here the atrocious attempt upon the lives of the Emperor and Empress took place (2), Jan. 14th, 1858. Further on, in the rue Chauchat, is the

(1) This street received its present name in 1830; the hotel of M. Laffitte, at the corner of the rue de Provence, having been the centre of operations at that period.

(2) As the Imperial carriage, escorted by a detachment of Lancers, was approaching the Opera-house from the Boulevard, three explosive shells were thrown on the pavement just before the body of the carriage, and bursting into fragments spread destruction around. One of the horses of the Imperial carriage was killed on the spot, the other, being wounded, became ungovernable, and broke the pole against the door-post of the vestibule. The coachman and lackeys were all wounded; their Majesties, as is well known, most providentially escaped unhurt. One hundred and forty-one persons among the by-standers, including several Lancers, were more or less severely wounded; eight were either killed on the spot or died of their wounds. The Imperial carriage was pierced with 48 holes made by the fragments of the first shell only, and the windows of the houses opposite were broken up to the fourth story. Their Majesties in so trying a moment evinced the greatest presence of mind, and

ÉGLISE ÉVANGÉLIQUE DE LA RÉDEMPTION, a Lutheran church; it has a Doric portal, under a massive arch of masonry. The interior consists of a nave without aisles, terminating in a hemicycle, and fitted up with pews and galleries.

At the corner of the *rues Rossini* and *Drouot* is a spacious building, containing auction-rooms, and at No. 6, *rue Drouot*, is the *Mairie* of the 9th *arrondissement*, established in the *Hôtel Agado*. Continuing along the *rue Grange Batelière*, we find to the left the *Passage Verdeau*, and opposite, the *Passage Jouffroy*, leading to the *Boulevard Montmartre*. This, and the *Passage des Panoramas*, on the opposite side of the *Boulevard*, are the most brilliant *Passages* of Paris. Close to the latter stands the pretty *Théâtre des Variétés*. (see *Theatres*.)

The adjoining *Boulevard des Italiens*, formerly known by the name of *Boulevard de Gand* (1), is remarkable for its elegant shops and *cafés*. At the corner of the *rue Laffitte* we see the *Maison Dorée*, occupied by a well-known restaurant. There are other restaurants and coffee-houses of note on this *Boulevard*: such as *Tortoni's* and the *Café Riche*. The two *Passages de l'Opéra*, on the same *Boulevard*, deserve a visit. In the *rue Marivaux* is the *Opéra Comique* (see *Theatres*.)

Descending the *rue Vivienne*, we arrive at the *Place de la Bourse*, where we perceive

THE EXCHANGE, or LA BOURSE.—Meetings of merchants for the transactions of business were held regularly for the first time in 1724, at the *Hôtel Mazarin*, *rue Neuve des Petits Champs*, the residence of Law, the financier. During the revolution of 1789 they were removed to the Church *des Petits Pères*, then to the *Palais Royal*, and next to a temporary building in the *rue Feydeau*. The present building was erected in 1808–1826, by *Brongniart*, on the site of the convent *des Filles St. Thomas*. The *Bourse* is a parallelogram of 212 feet by 126, and surrounded by 66 *Corinthian columns*, supporting an entablature and attic, and forming a peristyle, which is approached by a flight of steps extending the whole length of the western front. On the frieze we read the word:—**BOURSE**. The roof of this edifice is entirely iron and copper. At the corners of the edifice are four statues, placed there in 1852, representing *Commerce*, by *Dumont*, and *Consular Justice*, by *Duret*; and those facing the *rue Notre*

in company with the Duke of *Saxe-Coburg*, entered the theatre to allay by their presence the universal alarm which prevailed. Four persons, named *Orsini*, *Pieri*, *Rudio*, and *Gomez*, were subsequently tried for the crime, and the two former executed.

{1} Thus named, because frequented by the legitimists, during *Louis XVIII's* stay at *Gand*, at the time of the *Hundred Days*.

Dame des Victoires, Industry, by Pradier, and Agriculture, by Seurre. The *Salle de la Bourse* in the centre of the building, on the ground floor, where stock-brokers and merchants meet, is 116 feet in length, by 76 in breadth. It is Doric, and surrounded by two tiers of arcades, the basement of which, as well as the sides of the hall, are of marble. Below the upper cornice are inscribed in separate medallions the names of the principal mercantile cities of the world. The hall is lit from the roof, and a deeply-coved ceiling is covered with admirable monochrome drawings, in 16 compartments, by Abel de Pujol and Meynier; the figures are 10 feet high. The pavement of this hall, which will contain 2000 persons, is entirely of marble. At its eastern end is a circular space, called the *parquet*, railed round exclusively for the stock-brokers; another railed space to the left is for their *assesseurs*, or assistants. Behind this is a room where the stock-brokers assemble before business. To the right are the chambers of the committee and syndicate of the agents de change, and of the courtiers de commerce. On the left a wide staircase leads first to the offices for transfers, then to a spacious gallery, supported by Doric columns. At the opposite end is the Court of Bankruptcy; its ceiling is vaulted, and painted in *grisaille* by Abel de Pujol, in allegorical compartments, representing Trades, Commerce, &c. From the gallery a corridor extends all round, and communicates with other public offices; this gallery commands the best view of the interior, and of the decorations of the ceiling. Admittance to the Bourse is free, except for the fair sex, who are not allowed to enter without a permission from *M. le Commissaire de la Bourse*, it having been found that the habit of visiting this Temple of Plutus engendered a passion for gambling among them. By way of compensation, many ladies indulge their propensity for money speculations by loitering outside the railing. The business hours are—for money transactions, from 12 to 3; for mercantile purposes, from 3 to 5. The bustle and animation among the speculators is a most curious sight, and the din caused by the bawling of the stockbrokers is bewildering. This splendid edifice cost 8,149,000 fr.

At No. 2, Place de la Bourse, there is the CHAMBER OF COMMERCE, and in the same building the small but well selected *Bibliothèque du Commerce*, open daily to the public, holidays excepted, from 11 to 4. In the rue de Richelieu is the

PLACE LOUVOIS.—Here the French Opera-house formerly stood; but after the assassination of the Duke de Berri at the entrance of that theatre, in 1820, it was removed, and an expiatory monument was begun on the site under Charles X., but the revolution of 1830 interfered with its completion,

and in 1835 the space was decorated with an elegant fountain, designed by Visconti. It cost about 100,000 fr. It is now a cheerful square, covering 1,776 sq. metres of ground.

The long edifice opposite, in course of reconstruction, is the **BIBLIOTHÈQUE NATIONALE**.—From the introduction of Christianity into France to the time of St. Louis, the few books existing in the kingdom belonged to the numerous convents which had been successively established, and were confined to copies of the Bible, treatises of the fathers, canons, missals, and a few Greek and Latin authors. St. Louis caused copies to be made of all these manuscripts, and had them arranged in a room attached to the Sainte Chapelle. This collection the king bequeathed to several monasteries. From St. Louis to king John, we have no historical notice of any royal library; and even that possessed by the latter monarch did not exceed eight or ten volumes. Charles V., his successor, who patronized literature, caused many works to be copied, and others to be translated; with these, and some that were presented to him, he formed a library, consisting of 910 volumes. They were deposited in a tower of the Louvre, called *la Tour de la Librairie*, and consisted of illuminated missals and other religious works, legends of miracles, lives of saints, and treatises upon astrology, geomancy, and palmistry. To afford literary persons an opportunity at all times of consulting this library, a silver lamp was kept constantly burning. This collection was partly dispersed under Charles VI. The remainder disappeared under the regency of the Duke of Bedford, who purchased it for 1200 livres, and sent the greater part to England. Louis XI. collected the books scattered through the various royal palaces, to which he added several other collections; and, printing having been recently invented, he purchased copies of all the books that were published. In 1496, Louis XII. caused the library of the Louvre to be transported to Blois, and also added to the collection the libraries of the Sforza and Visconti from Pavia, Petrarch's collection, and the cabinet of Gruthuse, a Flemish gentleman. In 1544, Francis I. had the whole removed to Fontainebleau, and the catalogue of that date gives, as the total of the collection, 1890 volumes, amongst which were 900 printed volumes, and 38 or 39 Greek MSS., brought from Naples and deposited at Blois by Lascaris. This monarch added greatly to the royal library, and first began the formation of its celebrated cabinet of medals. Henry II. decreed that a bound copy on vellum of every book printed should be deposited in the royal library. In 1527, by the confiscation of the effects of the Connétable de Bourbon, the library was increased; by

the Ligneurs carried off some of the most valuable manuscripts. Catherine de Médicis left the royal library a collection of medals and manuscripts which she had brought from Florence. In 1594, Henry IV. had the library transferred from Fontainebleau to Paris, and placed in the Collège de Clermont (now Lycée Louis le Grand), left unoccupied by the Jesuits, recently expelled from France. It was next transferred to the convent of the Cordeliers, and under Louis XIII., when it consisted of 16,746 volumes, to a spacious house in the rue de la Harpe. Louis XIV. increased the treasures of the royal library considerably, and opened it to the public. In 1666, Colbert bought two houses adjoining his residence in the rue Vivienne, to which the books were removed. This extensive collection, daily swelled by presents, purchases, &c., contained at the death of Louis XIV., in 1715, more than 70,000 volumes. Under the regency of the Duke of Orleans, it was removed to the present hotel, formerly occupied by Cardinal Mazarin. Upon the suppression of the monasteries in 1789, all the books belonging to them were deposited in the library. An annual grant is made by government for the purchase of books, engravings, antiquities, etc. The Bibliothèque Nationale is divided into four departments: 1. Printed works, maps, and geographical collections; 2. Manuscripts, genealogies, autographs, &c.; 3. Medals, antique gems, &c.; 4. Engravings. All these departments are under the control of an *Administrateur-Général*, and each department is superintended by a conservator and assistant.

The length of the building is 540 feet, its breadth 130; its total surface, including the courts, is 14,200 square metres. The principal court is partly laid out as a garden. (1)

Library of Printed Works.—The number of volumes contained in this section is estimated at 1,800,000, exclusive of 300,000 pamphlets. (2) Here we find the original model in

(1) Cardinal Mazarin having married his niece Hortensia de Mancini, in 1661, to the Duke de la Meilleraie, constituted him his sole heir on condition that he would bear his arms and name. On the death of the cardinal this palace was divided; that part towards the rue Richelieu came into the possession of his nephew, the Marquis de Mancini, and was called *Hôtel de Nevers*. The other part, facing the rue Neuve des Petits Champs, fell to the share of the Duke de Mazarin (de la Meilleraie), and bore the name of *Hôtel de Mazarin*, till 1719, when the Regent bought and gave it to the India Company. The Exchange was afterwards established there, and then the Treasury.

(2) The new galleries are entirely built of stone and iron; in some of the rooms there are four tiers of galleries connected together by iron bridges; the flooring consists of parallel iron

bronzed plaster, of the admirable statue of Voltaire, by Houdon, the copy of which in white marble is at the Théâtre Français. There is also a model of the Egyptian Pyramids, with the surrounding country. Here likewise are specimens of ancient ornamental bookbinding, and also two models in porcelain, brought from Canton, and presented to Louis XIV., of the celebrated Porcelain Towers of China; also a piece of sculpture in bronze, executed in 1721, by Titon du Tillet, called the "French Parnassus," its summits and slopes covered with figures in classic attire, representing the most celebrated writers, each occupying an elevation proportionate to his merit. There are also busts of Jean Paul and Jerome Bignon, and of Van Praet, and an Egyptian bust of porphyry. The library also possesses the "Description of the Papyrus of Naskhem," published by H.R.H. the Prince of Wales, and the 29 volumes of Prince Louis Lucien Bonaparte on languages. The works are arranged according to the system of Deburc, a celebrated bibliophilist. On the ground floor are modern folio editions, on vellum, &c., or copies remarkable for the richness of their binding (1). The

Reading-Room for printed works occupies the southern side of the court, and forms a large square, 36 metres each way. Its roofing is of iron, supported by 16 cast-iron pillars connected by arches, and measuring ten metres in altitude. The whole of this iron net-work is tastefully designed, forming nine cupolas roofed with glass. The decorative part is executed in carmine, white, gray, and gold. There are 12 large tables, with 345 arm-chairs, besides standing-desks for large folios. The walls are lined with book-cases, and three tiers of galleries run all round. This room is exclusively devoted to permanent readers provided with tickets to be obtained on application in writing to *M. l'Administrateur-Général*. For the casual public there is another saloon, which is entered at No. 3, rue Colbert. The visitors provide themselves with pens and paper. No conversation is permitted. The student writes his name and address on a printed paper; he then applies to the librarians in the centre of the hall for another paper, on which he

bars with spaces between, in order not to deprive the lower tiers of the necessary day-light. The whole length of shelves is 24 kilometres. In 1865, the heart of Voltaire, long deposited at the Château de la Villette, near Pont St. Maxence (Oise), was transferred to the Imperial library with great solemnity.

(1) The catalogue of the Bibliothèque Nationale is making rapid progress. The first volume, relating to the History of France, has been finished under the direction of M. Taschereau.

writes his name and address as before, and the title of the book he wants. With this paper he returns to the librarians, who refer him to the proper official. On receiving the book, he must get the title written on the first paper by another clerk, and not until then can he enjoy his book, on returning which, he must get the first paper signed by the clerk who wrote the title upon it. Literary persons well recommended can have books out of the library; foreigners can also obtain this favour, but only by an official application from their ambassador. The reading-room is open to students from 10 to 4 daily. It is closed to the public for a fortnight at Easter, that being the only vacation allowed during the whole year, except common holidays. During the summer-time the functionaries get a month's holidays by private agreements among themselves.

The *Salle des Globes* is a hall situated in the old reading-room above alluded to. It owes its name to two immense copper globes nearly 12 feet in diameter, executed at Venice, by Pietro Coronelli, by order of the Cardinal d'Estrées, who in 1683 presented them to Louis XIV., to whom they were dedicated. The

Collection of Maps and Globes is very curious and complete, containing about 300,000 civil, military, and marine maps, charts, views, &c., including some of Japan. The topography of Paris alone occupies 56 out of 500 large folio volumes. Tables are provided for students and amateurs. The

Collection of Manuscripts consists of about 125,000 volumes, in Greek, Latin, Oriental, French, and other languages, including 30,000 which relate to the history of France. The catalogue of the manuscripts alone fills 24 volumes, besides ample supplements to each. Many of the old bindings are very costly, and most of them enriched with carvings of ivory, and precious stones. The most remarkable room of all is a superb gallery, which existed in the time of Cardinal Mazarin. Its length is 140 feet, and its breadth 22. The ceiling, painted in fresco, by Romanelli, in 1651, represents various subjects of fabulous history, in compartments. In this gallery are preserved very valuable and curious manuscripts. Among them are: a Latin manuscript of the VIth century, on papyrus; the manuscripts of Galileo; letters from Henry IV. to Gabrielle d'Estrées; the prayer-books of St. Louis and Anne of Brittany, and one which belonged in succession to Charles V., Charles IX., and Henry III., and bears their signatures, all beautifully written on vellum, and richly illuminated; the MS. of *Telemachus*, in Fenelon's own hand; autograph memoirs of Louis XIV., &c. The most ancient manuscripts now

in this collection are some missals of the fifth century. Among the foreign MSS. are some Coptic, Persian, Indian, Arabic, Ethiopian, Japanese, Armenian, Siamese, &c., remarkable for their beauty. Among the Chinese MSS. 297 were received in 1867 from the French Embassy at Peking, together with 51 inscriptions of the earliest period, one of which dating 2,000 years B.C.; also three on marble slabs, and one on jade. A collection of autograph letters, of Henry IV., Louis XVI., Turenne, Mme. de Maintenon, Voltaire, Mme. de Sévigné, Racine, Molière, Corneille, Boileau, Delille, Bossuet, Mlle. de la Vallière, Franklin, Rousseau, Lord Byron, Montesquieu, and the Golden Bull of the Emperor Frederic II., with its seal (1220) are arranged under glass frames. At the extremity of the gallery is a fac-simile of a record of the year 781, in Chinese and Syriac, found at Canton in 1628, giving an account of the arrival of Syrian missionaries in China, in the 7th and 8th centuries. The reading-room of this department is open to students daily (1) The

Collection of Engravings, which is open to students, is situated on the ground floor of the wing opposite the entrance. About 1576, under the reign of Henry III., Claude Mangis, Abbot of St. Ambrose and almoner to the Queen, first conceived the idea of forming a cabinet of engravings. His connection with Marie de Médicis putting him frequently in communication with the Florentines, he enriched his collection with the works of the best Italian engravers. Jean Delorme, physician to the Queen, having inherited the collection of the abbot, added it to another collection formed by the Abbé de Merolles, both of which, being purchased by Colbert in 1667, were placed in the rue Richelieu. The abbé's collection comprised 440 volumes, containing about 125,000 prints, and to this were afterwards added other acquisitions—that of Gaignières, in 1711; of Beringhen, in 1731; of Marshal d'Uxelles, in 1753; of Begon, in 1770; and several others less considerable. This collection now occupies a splendid gallery, built by Mansard, the exact counterpart (the frescos excepted) of the Gallery of Manuscripts (see p. 188), under which it is situated. It has eight windows; students are admitted on Mondays, Wednesdays, Thursdays, and Saturdays; on Tuesdays and Fridays it is, like the rest, open to the public. It is preceded by a vestibule, hung with engravings in frames. The collection is composed of 1,320,000 engravings, contained in upwards of 9,600 volumes or portfolios. Many valuable engravings from the 15th century

(1) To procure a manuscript the number of the volume must be given to the librarian.

downwards are contained here. To obtain communication of a particular one, it is generally sufficient to hand in to the librarian the name of the artist and the subject of the piece. The portraits, to the number of 90,000, are divided in each country according to the rank or profession of the individuals, and are classed in chronological or alphabetical order. The series of the costumes is interesting. The history of France fills 85 portfolios up to 1789, and 50 more have been added since that time; when completely classified, it will form a collection of 150 volumes. The

CABINET OF MEDALS AND ANTIQUES is entered, on ringing the bell, by the first door from the corner of the rue Richelieu (1.) The vestibule contains the Chamber of the Kings of Karnac, a monument transported hither from Thebes, and consisting of a series of Egyptian bas-reliefs. Fronting the entrance, we see the celebrated Zodiac of Denderah, and under it the porphyry bath in which Clovis was baptized, Ascending the staircase, the walls of which are studded with old Greek and Roman inscriptions, the visitor, on ringing another bell on the first floor, is ushered into the Cabinet, comprising two rooms: the one to the right, called *Salle de Luynes*, contains the magnificent collection presented to the National Library by the late Duc de Luynes. It consists of a series of Greek and Etruscan vases, adorned with pictures, Greek armour and various utensils, bronze statuettes, and a valuable collection of medals and signet-rings, the whole valued at 1,400,000 fr. The room to the left, lighted by seven windows, contains the old collection, which is considered one of the richest in Europe. In 1789, all the antiques in the treasuries of the Sainte Chapelle and Abbey of St. Denis were added to this cabinet; it also includes the superb collection of the Comte de Caylus, and 90 antique bronzes and terra-cottas bequeathed by the late Vicomte de Janzé. Among the most remarkable relics here preserved there are two large carved silver discs; the lesser one, found in the Rhone near Avignon, is improperly called the shield of Scipio; the larger, found in the Dauphiné, is called the shield of Hannibal; there is also a large oval black marble carved with cuneiform characters, besides a vast number of cameos, seals, intaglios, abraxas, talismans, and oriental inscriptions. Some of the glass stands contain various curious objects found in the tomb of Childeric, and a large cameo representing the Apotheosis of Augustus; two Etruscan vases, found at Agylla, and presented

(1) Visible on Tuesdays and Fridays, from half-past ten to half-past three.

y Prince Torlonia to Louis Philippe (1). A catalogue of this valuable cabinet has been published.

Continuing along the rue de Richelieu, the stranger will perceive the elegant

FONTAINE MOLIERE—at the corner of the street of that name. His fine monument was erected by public subscription to the memory of the immortal Molière. It consists of a niche with two detached Corinthian columns on each side, surmounted by a semicircular pediment, ornamented with sculpture and dramatic attributes. A statue of Molière, in bronze, is placed in the niche on a semicircular pedestal, in a sitting posture, and in the attitude of meditation. On each side of the statue, and in front of the columns, are allegorical figures with extended wings, representing, one the humorous, and the other the serious, character of his plays, and in the act of raising up their eyes towards him. They each bear a scroll, on which are inscribed in chronological order all the pieces written by Molière. At its foot is a semi-octagonal basin to receive the water. The inscriptions are: *A Molière. Né à Paris, le 15 Janvier 1622, et mort à Paris le 17 Février 1673*, with the year 1844 over the niche. The monument is 50 feet high, by 20 wide. (2)

Nearly opposite, No. 34, stands the house in which Molière died, bearing the inscription: *Molière est mort dans cette maison, le 17 février 1673, à l'âge de 51 ans.*

FIFTH WALK.

Commencing this walk, which extends over part of the 2d, 9th and 10th arrondissements, by the rue Vivienne, we find the fine Passages *Vivienne* and *Colbert*, which formed part of the hotel and gardens of "the great Colbert," and lead through the rue Neuve des Petits Champs to the

PLACE DES VICTOIRES,—a circular space, 240 feet in diameter, formed in 1685, by order of the Duke de La Feuillade; and designed by Mansard. The architecture consists of Ionic pi-

(1) It is worthy of observation that, during the pillage of the revolutions, this Library, notwithstanding its valuable collection of gems, medals, coins, &c., was always respected; but the thieves of Paris were less scrupulous, and on Nov. 5, 1851, the numismatic department was entered by night by two convicts named Fossard and Drouillet, and plundered of a vast quantity of valuable coins and medals. A portion of them were brought to light again in 1857, through the accidental arrest of a notorious gang of thieves.

(2) Its inauguration took place on the 15th of January, 1844.

lasters, upon an arcaded basement. In the centre was a gilt pedestrian statue of Louis XIV., in his coronation robes, crowned by Victory, and treading a Cerberus beneath his feet; at the corners of the pedestal, four bronze figures of enslaved nations represented the power of the monarch. In 1790, these figures were removed, and are now in the Louvre, with the bronze bas-reliefs of the pedestal. The statue was destroyed on Aug. 10, 1792, and the place called *Place des Victoires Nationales*. A colossal bronze statue of Gen. Desaix was erected here in 1806, but was taken down in 1814, and melted to form the statue of Henry IV., now on the Pont Neuf. The present splendid equestrian statue of Louis XIV., by Bosio, weighing 16,000 lb., was inaugurated Aug. 25, 1822. The monarch is habited as a Roman Emperor, though with the peruke of his own time, and crowned with laurel. Two bas-reliefs on the pedestal represent the passage of the Rhine by Louis XIV. in 1672, and the monarch distributing military decorations.

Fronting the rue de Catinat is the

BANQUE DE FRANCE, erected by Mansard, for the Duke de la Vrillière, in 1620, and purchased by the Count de Toulouse, a natural son of Louis XIV., in 1713. At the time of the revolution it was occupied by the Duc de Penthièvre and the Princess de Lamballe, son and grand-daughter of the Count de Toulouse. The national printing-office was afterwards established in it, until it was appropriated to its present use in 1812. Its spacious apartments were formerly gorgeously decorated, and the ceiling of the Galerie Dorée still displays some beautiful paintings, by François Perrier. The most remarkable part of the buildings are the cellars where all the bullion is kept. They are only accessible by a single winding staircase, admitting but one person at a time; and in case of alarm they can be inundated, or filled with mephitic vapours, so as to suffocate any one attempting to enter (see p. 97).

In the Place des Petits Pères, we find the

ÉGLISE DES PETITS PÈRES, or DE NOTRE DAME DES VICTOIRES. —This church, erected in 1656, after the designs of P. Lemuet, stands on the site of one dedicated by Louis XIII. to Notre Dame des Victoires, in commemoration of his victories, and the capture of La Rochelle, and served as the chapel to a community of bare-footed Augustin monks. (1) The form of the

(1) This community was called "Petits Pères," because two of the most zealous for the establishment of their order in Paris, who were men of small stature, being introduced into the antechamber of Henry IV., the king said, "Qui sont ces petits pères-là?" from which time they retained the name.

edifice is a Roman cross; its length is 133 feet, its breadth 33, and its height 56. The chief works of art in this church are seven large pictures by Vanloo in the choir, the central one representing Louis XIII. and Richelieu thanking the Virgin for the fall of La Rochelle, and the six remaining ones illustrating the principal passages in the life of St. Augustin. During the revolution of 1789 this church was used as the *Exchange*.

The RUE NEUVE DE LA BANQUE, a street opened in 1847, forming a communication between the Exchange and the Bank of France, contains, at No. 8, the new Mairie of the 2d arrondissement, erected on the site of the Convent des Petits Pères. Adjoining are the new barracks of the Garde de Paris. The ground-floor is loop-holed. Opposite is the

HÔTEL DU TIMBRE or Stamp-Office, erected at a cost of 1,298,000 fr.—In the tympan of the pediment of the arched entrance there is an escutcheon surmounted by the Gallic cock, flanked by the fasces of the Republic, and by two lions couchant, by Jacquemard. The southern building contains the offices of the *Direction des Domaines*; the northern those of the *Direction de l'Enregistrement*.

In the rue Notre Dame des Victoires, No. 28, is the immense establishment of the *Messageries Nationales*, communicating with rue Montmartre, leading to the

Rue du Croissant, the great newspaper mart, worth seeing when the evening journals appear.

A sharp conflict occurred on Feb. 24th, 1848, at the entrance of rue du Faubourg Montmartre, between the people and Garde Municipale.

At No. 15, rue du Faubourg Poissonnière, we find the CONSERVATOIRE DE MUSIQUE (see p. 92).—The entrance is Ionic, and surmounted by statues of the Muses of Tragedy and Music, and those of Sappho and Orpheus. In the court is a small and very pretty Theatre, denominated *Salle des Concerts*, sometimes used for theatrical representations. This establishment possesses a valuable *Collection of musical instruments*, bought in 1861 of the late M. Clapisson, an eminent composer. Some are interesting. There is a harpsichord, with two key-boards, bearing date 1612, the work of several artists and different periods. On the front is a painting by Teniers, and the inside is from the pencil of Paul Baille. There is a spinnet of the time of Francis I., in ebony, richly inlaid with ivory, and bearing the inscription—*Francisci di Portalopis Veronen. Opus, 1623*; the flute on which King Frederick II. of Prussia used to play, and likewise several harps, one of which, of the time of Louis XVI., be-

longed to the Princess de Lamballe, and bears her name in the inside; a harpsichord made for Queen Marie-Antoinette, by Pascal Taskin, in 1790, several theorbos, in ebony and ivory, &c. This collection is visible on Thursdays from 12 to 4.

In the adjoining rue Ste Cécile is the church of

SAINT EUGÈNE, designed by M. Boileau. The front is Gothic, occupying a breadth of 88 feet; the height is 82 feet, and the length 131 feet. The interior consists of a nave separated from the aisles by rows of six slender columns; spacious galleries, accessible by winding staircases at each end, run along the aisles. All the columns, groinings, and arches, are of iron, painted and gilt in the Byzantine style.

The rue du Faubourg Poissonniere meets the new

RUE LAFAYETTE, one of the longest thoroughfares of Paris, continued to the new Opera-house (see *Theatres*). Following it to our left, we arrive at the

SQUARE MONTHOLON, a new public garden, covering a space of 4,307 square metres, and tastefully arranged with a grotto, a cascade, and gravel-walks between beds of flowers and ornamental shrubs.

A few steps further on we find the Place Cadet, where a coffee-house commemorates by its name "*Aux Porcherons*," a favourite place of resort of the lower orders in the last century.

At No. 23, rue Lamartine, there is a synagogue of the Portuguese rite. The interior is plain.

In the Avenue Trudaine is the new

Ecole Commerciale, under the superintendence of the Chamber of Commerce (see p. 97). The rue de Dunkerque, opposite, leads to the Place du Nord.

Turning into the rue St. Vincent de Paule to the left, we perceive the

HÔPITAL LARIBOISIÈRE, begun under Louis Philippe, and named after Mme. Elisa Roy, Comtesse de Lariboisière, who at her death left 2,900,000 fr. for the erection of this hospital, which, however, has cost 10,445,000 fr. The plan of this vast and fine edifice, which covers a space of 51,873 metres, is rectangular. A tasteful colonnade fronts a spacious court, enclosed by eight uniform pavilions separated from one another by smaller courts and gardens. Each pavilion has two stories besides the ground floor, and fifteen windows in front. The chapel, which is Doric and Ionic, is at the end of the court, facing the entrance. It contains a splendid monument to the Countess, by Marocchetti. This hospital was opened in 1853, and contains 612 beds (see p. 123.)

At the opposite end of the same street stands the church of **ST. VINCENT DE PAULE**, which has its front and principal



ST VINCENT DE PAUL.



STRASBURG RAILWAY.



COLUMN OF JULY.



ST JACQUES DE LA BOUCHERIE.

entrance facing the place Lafayette. This structure, the first stone of which was laid in 1824, was inaugurated on Oct. 27, 1844.

Exterior. — A broad flight of steps, flanked by graceful elliptical carriage-ways, gives access to the building, which forms a parallelogram externally 243 feet by 108, and internally 198 feet by 102. Two lofty square towers rise from each side of a beautiful Ionic portico, crowned with a triangular pediment. The attic above has statues of the four Evangelists. Statues of St. Paul and St. John the Baptist are seen in the niches of the towers, each of which has a dial-plate, one for the hours, and one for the day of the month. The bronze gates of the principal entrance represent in different compartments Christ and the apostles.

Interior. — Over the principal entrance, the visitor will observe the splendid organ, by M. Cavallier, placed there in 1852, and a circular window, representing in stained glass St. Vincent de Paule surrounded by the Sisters of Charity. The body of the church is divided, by four rows of eleven Ionic columns each, into a nave and four aisles; it is richly decorated with sculpture, gilding, and paintings by good modern masters, amongst whom the late M. Flandrin, who painted the frieze. These works of art have cost the city 256,300fr.

The PLACE LAFAYETTE, in front of this was the scene of a bloody conflict in June 1848. Following the immense Rue Lafayette (see p. 182) eastwards, we see, facing the Boulevard Denain, the new and magnificent front of the

NORTHERN RAILWAY TERMINUS, leading to England and Belgium. The façade, 180 metres in length, is composed of two lofty corner-pavilions of Ionic design, connected by two-storied Doric galleries with the main central pavilion, 38 metres in height, and consisting of a lofty central arch and two small lateral ones. Twenty-three statues of various cities adorn this front. The surface covered by this splendid terminus measures 40,000 square metres; the arrival and departure sheds in the centre are 70 metres in breadth, and 230 in length.

Turning northward into the rue du Faubourg St. Denis, we see at No. 200 the

MAISON MUNICIPALE DE SANTÉ, (see p. 126). The present edifice was built in 1858, to replace one further down. it occupies 12,000 square metres of ground, and contains 300 beds, besides baths, gardens, &c.

At the junction of the rue du Faubourg St. Denis and the Boulevard de Magenta, we find, at No. 107, the

PRISON ST. LAZARE, formerly a convent of the Lazarists,

or Priests of the Mission, now a prison for female offenders (see p. 71, &c.) It was once a place of much celebrity, and in remote times the remains of the kings and queens of France were conveyed to the convent of St. Lazare previous to being transported to St. Denis. To see the interior apply by letter to the Prefect of Police. Returning to the boulevard by the rue du Faubourg St. Denis, we find the

PORTE ST. DENIS.—This triumphal arch, which stands upon the site of the Porte St. Denis, built under Charles IX., was erected by the City of Paris in 1672, after the designs of Blondel, to celebrate the rapid victories of Louis XIV. It is 72 feet in height; the principal arch is 25 feet wide, and 43 in height, and in the piers are two arches, 5 feet in breadth by 10 in height. Over the lateral arches are pyramids in relief rising to the entablature, and surmounted by globes bearing *fleurs-de-lis* and crowns. Their surfaces are sculptured with military trophies, and on those towards the city are colossal allegorical figures of Holland and the Rhine. Above the arch is a bas-relief: Louis XIV. on horseback, crossing the Rhine, at Tollhuis; on the frieze, in bronze letters: LUDOVICO MAGNO. The bas-relief of the opposite side represents the taking of Maestricht. In the spandrils are figures of Fame. On the north side is the inscription:

Quod trajectum ad Mosam XIII. diebus cepit.

Præfectus et Ædiles poni cc. anno Domini MDCLXXIII.

To the south:

Quod diebus vix sexaginta Rhenum, Wahalim, Mosam, Isalam superavit; subegit provincias tres, cepit urbes munitas quadraginta. Præfectus et Ædiles poni cc. anno Domini MDCLXXII.

The sculptures are by Michel Anguier. This monument, which cost the City of Paris 500,000 fr., and is one of the finest works of the age of Louis XIV., is famous for the sanguinary contests which took place around it in July 1830, the first conflict which ushered in the insurrection of June, 1848, and in May, 1871.

Turning westwards into the boulevard, we find the *Gymnase Dramatique* (see *Theatres*). Crossing the boulevard, we find at the corner of the rue de la Lune, the church of

NOTRE DAME DE BONNE NOUVELLE.—On this spot stood the church of St. Barbara, erected in 1551, but destroyed during the siege of Paris in the wars of the League, in 1593; it was rebuilt in 1624. The tower of this second church is still standing. The present church, rebuilt in 1825, has a Doric pedimented front, and consists of a nave and two aisles. Over the door of the sacristy is a picture of Queen Henrietta and Anne of Austria receiving the cross from an

angel; and as a counterpart to this, over a similar door in the western aisle, is Queen Henrietta, and St. Francis de Sales, holding Louis XIII., still in his boyhood, by the hand, and pointing to the church of St. Barbara. The other two children by their side represent Elizabeth and Christine, sisters to Louis XIII. These paintings are interesting as contemporary compositions.

SIXTH WALK.

This walk, comprising the rest of the 1st and 2d arrondissements, may commence with

ST. GERMAIN L'AUXERROIS, parish church of the Palace of the Tuileries.—A church, founded on this spot by Childebert in honour of St. Vincent, was sacked and destroyed by the Normans in 886. In 998, King Robert rebuilt it, dedicated it to St. Germain l'Auxerrois, and added a monastery to it, which was subsequently endowed with a chapter and a school. The community possessed independent jurisdiction until 1744, when the chapter was united to that of Notre Dame. As early as 1356, Étienne Marcel, *Prevôt des Marchands*, stirred up his formidable insurrection within its precincts. It was from its belfry that the fatal signal was given and responded to from the Palais (now *de Justice*) for the commencement of the massacre on the eve of the Fête of St. Barthélemi, 23d August, 1572; the bells of this church tolled during the whole of that dreadful night. From a house that stood near its cloisters, a shot was fired at the Admiral de Coligny, a short time previous to that memorable tragedy. During the revolution of 1789, the edifice escaped with little damage. On the 13th February, 1831, an attempt having been made to celebrate in it the anniversary of the death of the Duke de Berri, a tumult arose, and everything within the church was destroyed. (See p. 29) The church was then shut up till 1837, when it was repaired, and again restored to public worship.

Exterior. The church is cruciform, with an octagonal termination; it has a tower built in 1649. The principal front, to the west, consists of a well-sculptured porch, with five Gothic arches in front, crowned with a foliated parapet; the gabled roof of the nave, flanked by two irregular turrets, rises behind. This porch was erected in 1431-7, by Jean Gausel, at a cost of 960 livres; the church itself dates from the regency of the Duke of Bedford. The interior of the porch, painted in fresco by Mottez, represents the chief teachers of the Christian religion.

Interior. The interior consists of a nave and choir with double aisles. In the centre of the transept there is a holy-water basin in marble, surmounted by an exquisitely-sculptured group of three children supporting a cross, executed by M. Jouffroy from the designs of the donor, Mme. de Lamartine. Over the entrance, St. Germain and Ste. Geneviève are seen, receiving from the Curate of the parish and a sister of Charity, the church of St. Germain l'Auxerrois restored to worship. Beneath is the motto, *Divino cultui restitutum A. D. 1837*. One of the chapels has a remarkable ancient alto-relievo in oak, representing the Passion in various compartments. Both the transepts have specimens of old stained glass in excellent preservation.

An octagonal Gothic belfry, now possessing a fine set of chimes, consisting of 40 bells, and playing two different tunes daily, one at 2 p.m., and the other at 8 p.m., is situated between the church and the

MAIRIE DU 1^{er} ARRONDISSEMENT.—This Mairie replaces one located in the rue du Chevalier du Guet, now demolished. (1) The edifice is built in a mixed style, so as to form a counterpart to the church. On its site there formerly stood an hotel called the *Maison du Doyenné*, where Henry IV.'s mistress, Gabrielle d'Estrées, Duchess of Beaufort, died, April 9th, 1599.

The **ORATOIRE.**—Turning to the left we find a spacious church built for the *Prêtres de l'Oratoire*, in 1621, by Lemer cier; but that community having been suppressed at the revolution of 1789, it was used for public meetings of the quarter, until 1802, when it was ceded to the Protestants of the Confession of Geneva. The front is Doric and Corinthian;

(1) This street was so called because it contained the hotel of the *Chevalier du Guet*, or chief of the night patrol, instituted as early as 595, under Clotaire II., and at that time composed of citizens, who undertook the duty by rotation, once in three weeks. The Chevalier du Guet was generally a distinguished nobleman. Before the house was a large common, adjoining the old fortress of the Grand Châtelet. The rue des Fossés St. Germain l'Auxerrois was built upon the site entrenched by the Normans when they besieged Paris in 885. It was here Admiral Colliguy was murdered on St. Bartholomew's Day, 1572. The Hôtel Montbazou, which stood at the northern corner of the rue du Roule and rue de Rivoli, then rue de Béthizy, was in after-times inhabited by the beautiful Duchess de Montbazou, celebrated for her tragical death. The same house was inhabited, in 1792, by the Marquis de Hurugues, the clubbist and companion of Théroigne de Méricourt. The Hôtel de Ponthieu (now demolished) in the rue des Fossés St. Germain, was the birth-place (in 1740) of Sophie Arnould, the witty actress; and in 1747 the painter Vanloo inhabited the same rooms.

the interior Corinthian, with an arched ceiling. Service is performed here every Sunday in French and English.

The rue Mercier leads to the

HALLE AU BLÉ, a vast circular building, where the wholesale dealing in all sorts of grain and flour is carried on. In the beginning of the 13th century the *Hôtel de Nesle* was erected here by King Jean, who in 1232 made a present of it to Louis IX., who in his turn ceded it to his mother, Queen Blanche. In 1327 it became the property of Jean de Luxembourg, king of Bohemia, and was called *Hôtel de Bohême*. In 1388 it belonged to Louis of Orleans, who, on becoming king as Louis XII., converted it into a convent for the Filles Pénitentes. These were dispossessed of it by a Bull from the Pope, to make way for a palace for Catherine de Médicis, named the *Hôtel de la Reine*. At her death it was sold to Charles de Bourbon, son of the Prince de Condé, and called the *Hôtel de Soissons*, destroyed in 1748. The present *Halle* was built by Le Camus de Mesnières in 1767. It is 126 feet in diameter, and its remarkable hemispherical roof, constructed by Brunet, and resting on concentric circles of iron, covered with copper, has a round skylight 31 feet in diameter. An arcade of twenty-five arches passes round the inner area; behind this arcade, under the double-vaulted roofs supporting spacious galleries overhead, are piled the sacks of flour; the centre contains sacks of grain. There are here forty offices of flour and meal factors. The whole can hold 30,000 sacks, but the average quantity is much less. Two curious double staircases lead to the granaries above. The visitor, by placing himself immediately under the centre of the skylight over the middle area, and speaking loudly, will find a remarkable echo in the building.

On the southern side of the exterior there is a Doric column erected in 1572, by the famous Jean Bullant, for Catherine de Médicis, which is the only relic of the *Hôtel de Soissons*. It is 95 feet in height, and was built for astrological purposes; it contains a winding staircase, the lower part of which leads to a small reservoir. The upper part is accessible by the Halle au Blé. An ingenious semi-circular sun-dial, by Pingré, a canon of Ste. Geneviève, is placed on its shaft, and from the pedestal a fountain pours forth its waters.

Turning by the Rue Sauval into the Rue St. Honoré, the corner-house to our right, according to the registers of St. Eustache, was Molière's birthplace. Among the houses that have disappeared to make room for the Rue Tirechappe there was one of historical interest: Henry IV. was assassinated in front of it by Ravallac. The street being exceedingly narrow

at that spot, the murderer was enabled to reach the Royal person by mounting on a spur-stone against the wall. The bust of the monarch, and a black marble slab which bore the following inscription :

Henrici Magni recreat præsentialia cives
Quos illi æterno fœdere junxit amor.

which adorned the front of the house, are now preserved in the Municipal Museum (see p. 223).

Continuing our walk along the Rue St. Honoré, we arrive at an elegant square, laid out as a public garden, and comprising a space of 2,058 square metres, being part of the site of the *Marché des Innocents*, once the cemetery of the church of that name. The accumulation of human remains during 8 or 9 centuries in this ground had become so serious an evil that, in 1786, they were all transferred to the Catacombs, and, the soil being entirely renewed, a market was erected, now removed. In the centre of the garden we perceive the

FONTAINE DES INNOCENTS.—This beautiful fountain, constructed by Pierre Lescot in 1551, at the corner of the rue aux Fers, and sculptured by the celebrated Jean Goujon, who was shot during the massacre of St. Bartholomew, while working at one of the figures, was removed to its present situation in 1786. It originally consisted of only three sides; the fourth, or northern side, was added by Pajou at the time of its removal. Four arches support a small dome; in the midst stands a vase, out of which the water falls successively into six elliptical basins arranged like stairs, and attached to each of the four sides of the basement, which stands like an islet in the centre of a large circular basin on a level with the ground. The height is 42 feet. The spaces between the Corinthian pilasters are adorned with figures of dancing nymphs surmounted by the inscription—*FONTIUM NYMPHIS*. Close to this are the

NEW CENTRAL HALLES.—Each of the ten existing pavilions is 120 feet by 100. Garden-produce, fish, poultry, butter, cheese, fowls, game, and butcher's meat, are sold here (1). The last pavilions to the west border on the streets

(1) All the Parisian *Halles* are provisioned by upwards of 6,000 producers, who are represented by 55 *facteurs* or agents, 12 of whom are for flour, 12 for seeds, 3 for selling meat by auction, 8 for poultry and game, 3 for oysters, 8 for sea-fish, 1 for fresh-water fish, 1 for cheese, 5 for butter and eggs, and 2 for fruit and vegetables. Their commission is about 1 per cent., which, however, occasionally rises to 2½ per cent. There are 8 *halles* for wholesale transactions, 57 for retail dealings, 1 central cattle market, and 1 large slaughtering establishment or *abattoir* (see p. 354).

; the Halle au Blé, the axis of which exactly coincides of the central street which bisects the Halles. The pavilions rest upon 300 cast iron columns, ten height, and connected by dwarf walls of brick.

of the space up to the arches is closed with ground-glass plates encased at their extremities in ber, to allow for dilatation. The flooring is partly gging and partly asphalt; the roofing is of zinc, skylights over the carriage ways. The pavilions, butter, &c., are fitted up with neat stalls; that ith marble slabs on cast-iron supports, with abun-water at command. There are eight electric clocks principal arches, the apparatus being located in the lodge of the south-eastern pavilion. The cellars un-l are worth seeing, and may be visited for a small plying at the overseer's lodge of the pavilion nearest h of St. Eustache. The vaulting is of brick resting on is supported by 430 cast-iron pillars, forming a perspective. Light is admitted through bulls' eyes; wired cages for live poultry; a stone tank divided partments by wired partitions, and provided with a

for the convenience of the fishmongers. Three ines of tramways extend from these cellars to a tunnel Boulevard de Sebastopol, which communicates with nin de Fer de Ceinture. By this means provisions eyed to the market in carts drawn by horses, and ame conveyance the rubbish and sweepings of the are carted away, being thrown in through grated trap-Architects, MM. Baltard and Callet. (1)

pavilions are surrounded by broad foot-pavements with trees. Fish is sold here wholesale from 3 to 9 in and from 4 to 9 in winter; other articles from 6 to 10 and from 7 to 11 in winter. The *Marché des Her-* for the sale of fresh medicinal herbs, is held on Wed- and Saturdays. There is also the *Marché au Pain*, plied by bakers from the environs, who are allowed eir bread here, on condition of its being cheaper than d made and sold by the bakers of Paris. (2) This they

e total cost of these extensive works is stated to be 12 of francs, over and above the cost of 249 houses pulled make room for them, which amounted to 27,000,000fr. l surface of the halles, comprising also the covered is 88,000 square metres; the pavilions alone occupy The dealers pay 1 fr. per day to the city for fixed stalls, for temporary places.

head is sold in Paris by weight.

changed again to that of J. J. Rousseau since 1830.



CORN MARKET.



TEMPLE OF EUSTACHE.



ST GERMAIN L'AUXERROIS.



ARCH OF ST DENIS.



ARCH OF ST MARTIN.

are enabled to do by the difference of the rent and general expenses in the outskirts as compared with that within the walls. (1)

At the north-west corner of these markets we perceive the church of

ST. EUSTACHE.—This church, begun in 1532, stands on the site of a temple of Cybele. The facade, commenced by Mansard de Jouy in 1754, being in the Italian style, harmonises very badly with the interior, which is Gothic. Of the two square towers designed for it, only one has been built.

Interior. The church is cruciform, and has a nave and choir, with double aisles. The length is 318 feet; breadth at the transepts 132 feet; height 90 feet. A triforium gallery with paired arches runs below the large clerestory windows of the nave, many of which are decorated with stained glass. The keystones are all beautifully sculptured. Rose windows of elaborate tracery adorn the transepts; and all the fronts of the chapels have now been decorated in the Byzantine style. In the 1st chapel, to the right on entering, is an inscription on marble stating that the church was consecrated in 1637. The fine organ over the principal entrance, by Ducroquet, has cost 70,000 fr. The high altar is of white marble, beautifully sculptured. An elaborately open-worked parapet of marble surrounds it, and connects some of the piers of the choir. Many distinguished persons were buried here; among them Voiture, Vaugelas, Lafosse, Homberg, Maréchal de la Feuillade, Admiral de Tourville, Colbert, and Charles David, the architect of the church, who died in 1650 aged 98. All the chapels are remarkable for their mural paintings. Several of them have old frescoes, lately discovered under the white-washing, and in one chapel there is the fine monument to Colbert. This celebrated statesman is represented kneeling on a sarcophagus of black marble resting upon two plinths of the same material, and flanked by two marble statues representing Fidelity and Abundance. On high festivals St. Eustache is thronged by amateurs of church music.

The Rues Coquillière and Jean Jacques Rousseau lead to the **HÔTEL DES POSTES** (*General Post Office*), rue Jean Jacques Rousseau, (2)—built by the Duke d'Epéron, and

(1) The peasants and gardeners in the neighbourhood of Paris arrive at the markets from midnight to 2 a.m., with their fruit and vegetables, and from 4 till 8 wholesale dealing is carried on. After that hour the retail dealers commence their traffic.

(2) This street was originally called rue Plâtrière, but in 1791 the Municipal Body gave it the name of J. J. Rousseau, who occupied a small apartment on the fourth story at No. 10. Its primitive name was restored to it in 1816, but it has been changed again to that of J. J. Rousseau since 1830.

nged again to that of J. J. Rousseau since 1830.



CORN MARKET.



ST EUSTACHE.



ST GERMAIN L'AUXERROIS.



PORTE ST DENIS.



PORTE ST MARTIN.

considerably increased by Barthélemy d'Hervat, comptroller-general of the finances, subsequently bore the name of d'Armenonville, till purchased by the government, in 1757, for the General Post Office. The buildings have a handsome front in the rue Coq Héron. (For postage, &c., see p. 7).

Turning to the left into the rue Montmartre, we find the *Passage du Saumon*, famous for an insurrectionary fray in 1832. It leads to the rue Montorgueil, which meets the RUE DE TURBIGO opposite the church of St. Eustache. This new street, which reaches to the Boulevard du Temple (see p. 209), here encroaches upon ground of historical interest. The square feudal tower, we see to our left, intended to be the centre of a square planted with trees, was built by Jean Sans Peur, after the murder of his cousin the Duke of Orleans. This tower was an appendage of the Hôtel de Bourgogne, the most sumptuous mansion of Paris under Charles VI., and where at a later period, the *Confrères de la Passion* (see p. 361) used to give dramatic representations.

At No. 182 rue St. Denis (1), is the church of

ST. LEU ET ST. GILLES.—On this spot a chapel was erected in 1236, which, in 1617, became parochial. It was repaired in 1320, and in 1611, the choir was rebuilt. Georges Cadoudal, the conspirator under the Consulate, when pursued, concealed himself in it for several days. This church is very rich in relics; it was the only one in which the priests ventured to perform mass for the repose of the soul of the Princesse de Lamballe, on the day of her horrible murder. A few days after it was put up to auction as national property, and bought for a trifling sum by two Jews, who converted it into a warehouse for saltpetre. In 1802, when the churches were re-opened for the Catholic religion, they let it for 3000 fr. a-year, but subsequently increased the rent to 10,000 fr., which continued till 1813, when the City repurchased it for 209,312 fr. The front is gabled, and flanked by two square spired towers.

(1) This street is one of the most ancient of Paris. According to an old legend, St. Denis marked it out with his footsteps while walking with his head under his arm to the place where he wished to be buried. In 1197, it reached as far as the Rue Mauconseil, and in 1594 it ended at the ramparts built by Francis I., now the boulevards. The Kings of France used to enter Paris on state-occasions by the Rue St. Denis, which was long the chief street of Paris. The *bourgeoisie* of this street has always taken a great part in the political troubles of the capital, from the accession of Henry IV. down to the insurrection of June. At the corner of the Rue des Prêcheurs there is a remnant of mediæval art, representing the genealogy of Jesus Christ, in the shape of a tree bearing the 12 Kings of Juda and the Virgin.

The interior consists of a nave and choir with aisles. Beneath the high altar there is a Doric chapel constructed by the Knights of the Holy Sepulchre. In the aisle to the left on entering there is the Chapel of the Virgin; its walls are covered with numerous slabs of white marble placed there as *ex-voto's*, or votive inscriptions, by grateful devotees. A spacious baptismal and two other chapels will be seen in the right aisle.

Proceeding northward, we find the

ENTREPÔT GÉNÉRAL DES GLACES, 313, rue St. Denis.—This is a large plate-glass warehouse, which has replaced a royal manufactory, suppressed in 1830. It belongs to two companies, that of Montermé, and of Quirin and Cirey. (1) The glass is cast at St. Gobain and at Cirey, near La Fère, and polished at Chauny. It is then brought to Paris to be silvered and sold. A glass 20 inches by 12 may be obtained for about 8 fr., while the largest may cost 10,000 fr. Visitors may see the operation of silvering, &c., every day from 9 to 12, on applying to the porter, to whom a small fee should be given.

The rue du Caire higher up leads westward to the *Place and Passage du Caire*; and the rue des Forges, to the left, to the spot once known as the *Cour des Miracles*, the description of which will not be readily forgotten by the readers of Victor Hugo. Even up to the reign of Louis XIV. it was the squalid receptacle of the most abandoned and depraved of Paris. The inmates had a slang of their own called *argot*, still used by thieves, and were organized in bands. In 1667 this nuisance was partially suppressed. The site is now a quiet commercial court, to which a glazed passage gives access. Some tradition is generally attached to the singular names the older streets of this quarter bear.

SEVENTH WALK.

THIS comprises the rest of the 10th, and part of the 4th arrondissement. We may commence it with the

PORTE ST. MARTIN.—This triumphal arch was built in

(1) The art of manufacturing mirrors was established in France in 1634, and, in 1666, Colbert created a royal manufactory in the rue de Reuilly. Previous to that period, the finest mirrors came from Venice. The glass employed in forming mirrors was *blown* until 1688, when a Frenchman, named Thevart, discovered the art of *casting* it, which process was carried to a high degree of perfection in 1688, by M. Lucas de Nichon; the art of polishing was invented by Rivière Dufresné. Under Louis XVI. the largest glass made was 48 inches square.

1674, by Bullet, a pupil of Blondel's. It is 54 feet wide, by an elevation of 54 feet, including the attic, the height of which is 11 feet. It is pierced by three arches; that in the centre is 15 feet wide by 30 in elevation; the lateral arches are 8 in breadth by 16 in height. The fronts display vermiculated rustics, and the spandrels are adorned with bas-reliefs. Those towards the city represent the taking of Besançon, and the defeat of the Triple Alliance, those towards the faubourg the taking of Limbourg, and the defeat of the Germans by Louis XIV. This prince is oddly represented in the character of Hercules, with a large wig on, and leaning on a club. Between the consoles of the entablature are military designs; in the centre is the sun, which Louis XIV. took for his emblem. On the southern attic is the inscription:

Ludovico Magno Vesontione Sequanisque bis captis, et fractis Germanorum, Hispanorum, Batavorumque exercitibus Præf. et Ediles P. C. C. R. S. H. MDCLXXIV.

The northern one has the following:

Ludovico Magno, quod Limburgo capto impotentes hostium minas ubique repressit. Præf. et Ediles P. C. C. ann. R. S. H. MDCLXXV.

Many a bloody encounter took place here in June, 1848.

A few steps to the east of this, was the Theatre de la Porte St. Martin, burnt down by the Commune on the 24th of May, 1871.

Proceeding westwards, we find to our right the

BOULEVARD DE STRASBOURG, opened in 1853. Several vast and brilliant though not select coffee-houses, have sprung up here, the most conspicuous of which is the *Eldorado*. (see p. 372). Higher up, to our right, is the church of

ST. LAURENT,—built in 1429, and nearly rebuilt in 1595. Its front has recently been reconstructed in the pointed style, with a gable flanked by two lateral turrets. A tower with a small pointed turret will be noticed on the northern side. The ogive is painted in compartments, illustrating the life and martyrdom of St. Lawrence. The interior is cruciform, with double aisles and a circular choir, behind which is an elliptical Lady Chapel. The key-stones of the ribs of the nave and transepts are well-sculptured pendant masses of stone. The high altar, by Lepautre, is profusely sculptured and decorated with Corinthian columns of marble. This church contains, besides, many good modern paintings. Mme. Le Gras, who, with St. Vincent de Paule, founded the order of the Sisters of Charity, was buried here.

Facing the Boulevard de Strasbourg, stands the

STRASBOURG RAILWAY TERMINUS.—This splendid edif

consists of four elegant pavilions, of two stories besides the ground-floor, connected by arcades, thus forming, independently of the spacious court in front, an immense rectangle, with a façade of 165 feet, and a length of 309. A supplementary body, projecting at the back, makes the total length of the building 410 feet. The portico connecting the front pavilions is surmounted by a balustrade, behind which rises a magnificent gabled arch, surmounted by a statue of Strasbourg, and concealing the vaulted iron roof, which covers the arrival and departure sheds, measuring 251 feet in breadth by 390 in length. A spacious propylæum, 60 feet by 18, gives access to the sheds. The total height of the building to the summit of the gable is 48 feet, and the total surface occupied by the buildings is 558,000 square feet; of which the covered sheds alone take 98,190. The portico in front has 9 arches, on the spandrels of which are sculptured the arms of the principal towns which the line touches (see p. 3).

At No. 8, rue des Récollets, faubourg St. Martin, there is the new military *Hôpital St. Martin*, and crossing the canal, we find the

HÔPITAL ST. LOUIS, rue Bichat, No. 40.—An alms-house or hospital existed here from very remote times, which was enlarged by St. Louis. The present building, founded by Henry IV. in 1602, was erected after the plans of the architect Villefaux. It is a fine specimen of the architecture of that time, occupying a quadrangle of 360 yards by 240, with 8 lofty pavilions in the centre and angles. A spacious yard and gardens, with all the requisite offices, enclosed by a wall and fosse, surround the central edifice. Opposite the entrance in the first court is a statue of Monthyon. The wards are 144 feet in length by 24 in breadth, and are 11 feet high on the ground floor, and from 20 to 25 on the upper. Adjoining is a small Gothic chapel, the first stone of which was laid by Henry IV.; the front is gabled, with niches displaying the statues of St. Louis and St. Roch. The hospital is said to have derived its name from having been originally devoted to persons infected with the plague, of which St. Louis died at Tunis, in 1270 (see p. 124).

In the opposite street we find the

ENTREPÔT DES CHARGEMENTS, where goods introduced into Paris without paying the octroi duty are deposited by the owners, till the duty is paid. In the rue Alibert are the

ENTREPRISE DES POMPES FUNÈBRES (see p. 35n.), and the **ENTREPÔT DES SELS**.—About 9,000,000 lb. of salt issue hence for the annual consumption of Paris. Opposite, on the southern bank of the canal, are the *Docks Napoléon* and the

ENTREPÔT DE LA COMPAGNIE DES DOUANES, Place des Marais.—This establishment, erected in 1834, by a joint-stock company, for the reception of goods in bond, consists of a spacious area bordering the Canal St. Martin, in which, besides sheds, there are two warehouses 250 feet in length, with a covered court between, for stowage. They are four stories high, and built of stone, with brick arches. Sugar, coffee, foreign wines, drugs, wool, cotton, &c., are the principal goods stored here; they pay a moderate charge for warehouse-room, and if not removed within three years are sold to defray the expenses, the surplus being remitted to the owners. Adjoining are the clerks' offices, &c. For admission, apply at the bureau, holidays excepted, from 9 to 4. The

DOUANE DE PARIS is in the rue de la Douane, close by. A double doorway leads into an arcaded court, with a glazed roof, and medallions on which are inscribed the names of the principal commercial cities throughout the world. Visitors are admitted daily from 12 to 4.

At No. 36, in the rue des Marais, is

ST. MARTIN, chapel-of-ease to St. Laurent, built in the Byzantine style. The interior consists of a nave and two aisles, without chapels.

The rue de Lancry leads to the Boulevard St. Martin, where a flower-market is held on Mondays and Thursdays. To the right stands the *Théâtre de l'Ambigu*, (see *Theatres*,) and a few steps to the left, we see the

BOULEVARD DE MAGENTA, an immense thoroughfare recently opened, and extending from this point to the eastern extremity of Montmartre, skirting the ball-rooms of the Château-Rouge (see p. 377), once the villa of Gabrielle d'Estrées.

On the Place du Château d'Eau is the

CASERNE DU PRINCE EUGÈNE, occupying a space of 9,630 square metres, with a front of 114 metres. It has a central and two lateral pavilions, and extends into the Faubourg du Temple and rue de la Douane. It is built for 3,500 men.

Opposite the barracks we perceive a large fountain, still unfinished, replacing another which has been transferred to the slaughterhouse of La Villette (see p. 354.) The present fountain is to be adorned with eight lions couchant.

East of this lies the *Boulevard du Temple*, the northern side of which was but lately occupied by several theatres, on the spot where it meets the *Boulevard Voltaire*. On the opposite side there are various coffee-houses, a *café chantant* (see p. 372), a new bazaar, and the *Théâtre des Folies Nouvelles*. Several severe conflicts took place in June, 1848, in the Faubourg beyond the Boulevards, which is otherwise uninte

resting. At No. 42 stands a large house, which has replaced a mean and small one, from an upper window of which Fieschi discharged his *Infernal Machine*, on the 28th of July, 1835, with a design of taking the life of Louis Philippe, while passing along the boulevards at the head of his staff, and by which Marshal Mortier, Colonel Rieussec, and several other persons, were killed, as well as a number wounded.

By the rue Charlot and rue Forez, we reach the

MARCHÉ DU VIEUX LINGE, a market for old clothes and stuffs, shoes, and tools; and covering an area of 10,920 square metres, valued at 3,500,000 fr. It has now been reconstructed with iron pavilions, on the plan of the new Halls, containing 2,400 places, of 4 square metres each, for the dealers. It is 215 metres long by 60 in breadth. The contractor receives the rents on paying 200,000 fr. a year to the city for 50 years, after which the market will become the property of the latter. The new stalls set up for the dealers are so elegant, and the articles offered for sale so cleverly "renovated," that the visitor will scarcely believe himself to be in an old clothes market. It is well worth seeing.

Adjoining the market there is an elegant square, laid out as a garden, and 7,525 square metres in surface. Here stood the last remnant of

The TEMPLE (1) which formerly contained a large square tower flanked with four turrets, built in 1222. In that tower Louis XVI. and his family were imprisoned in 1792, and thence he was led to the scaffold. Sir Sidney Smith, Toussaint Louverture, Moreau, and Pichegru, were also confined there. In 1811 the tower was demolished. Before the revolution of 1789 the

(1) The order of Templars, founded at Jerusalem in the 11th century, during the Crusades, consisted at first only of six monks, and a grand master. They came to Europe from Palestine in 1128 to make proselytes, and in a short time became possessors of a vast extent of ground in the Faubourg du Temple, where they established the seat of their rule, and exercised for more than two centuries a power, the prerogatives and abuses of which monarchs were in a measure forced to respect. The Temple was such a stronghold that Louis IX., before setting out for the Crusades, had his treasure conveyed there, as did Philippe le Hardi and Philippe le Bel. Their wealth, irregularities, and turbulent conduct at length induced Philippe le Bel, in 1312, to suppress the order, putting many of them to the torture on a charge of sorcery, and seizing their lands. In 1314 Jacques de Molay, and Guy, brother of Robert dauphin of Auvergne, two of the chiefs of the order, were burned alive on the spot now occupied by the equestrian statue of Henry IV. on the Pont Neuf. Part of their wealth was assigned to the brethren of the order of St. John of Jerusalem, afterwards called Knights of Malta.

Temple consisted of two distinct parts, viz., the Temple properly so called, and the palace of the Grand Prior of the Order of Malta. The Duke of Angoulême was the last of that dignity. At the beginning of the Restoration Louis XVIII. disposed of it in favour of the Princess de Condé, abbess of Remiremont, who placed there a convent and school of Benedictine nuns. The events of February, 1848, expelled them from it to make room for the staff of the artillery of the National Guard, subsequently suppressed. Here the

MAIRIE DU 3^e ARRONDISSEMENT, which replaces that of the rue Vendôme, is deserving of attention.

Nearly opposite, in the rue du Temple, is

STE. ÉLISABETH,—once the chapel of a convent for nuns called the *Dames de Ste. Elisabeth*, and now dedicated to St. Elizabeth of Hungary. It was erected in 1628. The front consists of a basement story with fluted Doric pilasters, and an upper ionic one supporting a sculptured segmental pediment. The interior consists of a nave with Doric pilasters, and two aisles. It contains various good works of art.

Entering the rue de Turbigo, we find, at No. 17, rue du Vertbois, the *Ecole Municipale Turgot* (see p. 92), and opposite, at No. 18, is a door leading to

THE SYNAGOGUE (German rite), having its principal entrance at 15, rue Notre-Dame de Nazareth.—This temple was repaired in 1852. The interior is decorated in the Moorish style; the galleries for the ladies rest upon cast-iron columns supporting six arcades on each side, forming together the number of the tribes of Israel; the Tabernacle is to the south; its façade, of white marble, is approached by six steps of the same material; its interior is semi-circular. Before it is the *theba*, or altar, having on one side two seats for the officiating rabbins, and on the other the organ. The seats occupied by the ladies of Baron Rothschild's family are in the first gallery to the right, close to the tabernacle. The Great Rabbi is M. Kahn. Service on Friday evening and Saturday morning, the hour varies according to the time of sunset.

Continuing our walk along the rue de Turbigo, the rue Montgolfier to our right, leads us to

THE MARCHÉ ST. MARTIN, a parallelogram of 300 feet by 180, erected in 1811 in the enclosure of the abbey of St. Martin des Champs. A bird-market is held here on Sundays.

The rues Vaucanson and du Vert Bois lead hence into the rue St. Martin, on the eastern side of which is the ancient abbey of St. Martin des Champs, now transformed into the

CONSERVATOIRE DES ARTS ET MÉTIERS, rue St. Martin, No. 292. —M. Gregoire, bishop of Blois, was the first who suggested

the idea of forming a national repository of machines, models, drawings, &c., for the improvement of machinery and implements connected with manufactures, agriculture, and other branches of industry. The formation of this establishment was ordained by a conventional decree in 1794, but it acquired little importance till 1798, when the three repositories of machines existing at the Louvre, (1) the Hôtel de Mortagne, rue de Charonne (2), and in the rue de l'Université (3), were established in the buildings of the ancient abbey of St. Martin des Champs, and all patentees were directed to deposit their inventions at the Conservatoire des Arts et Métiers, which was authorised to have them published. In 1810, a gratuitous school of arts was formed, which, in 1817, was re-organised, and, in 1819 and 1836, received considerable additions. In 1838, a royal ordonnance established it on its present footing (see p. 95). Connected with it are two national schools of arts and trades at Châlons and Angers.

Exterior.—The building comprises part of the abbey and church of St. Martin des Champs, built in the 13th century by Pierre de Montreuil, the architect of the *Sainte Chapelle*, and now nearly all rebuilt. The church has a chaste Gothic front towards the rue St. Martin, with a rose-window, buttresses, and a slender octagonal tower. Two large modern wings, fronting the rue St. Martin, are connected by an elegant archway, with a triangular pediment, profusely sculptured. The entablature towards the street is supported by two Caryatides, representing Art and Science. The frieze bears the words: *Agriculture, Commerce, Industrie*. Towards the court, the inscriptions, commemorate the inauguration of the Abbey by Henry I. of France, in 1060; the institution of the Conservatoire on the 19th Vendémiaire in the year III (1794); its installation in 1798, and the erection of the new buildings from 1845 to 1852. The principal court has a central Doric pavilion in front, its entrance communicating with the principal staircase, and is bounded to the left by a wing containing the offices of the Administration; to the right, by the refectory, now the library, also built by Pierre de Montreuil. It is buttressed, and measures 42 mètres by 7.

Interior.—*Ground-floor.*—On descending the staircase before us, we find right and left a series of experimental ploughs, and two passages filled with specimens of seeds from every quarter of the globe, and fruits and roots beautifully executed

(1) These had been presented to the Academy of Sciences by M. P. d'Ozambray.

(2) 500 machines bequeathed to the State by Vaucanson.

(3) Agricultural implements of all countries.

in marble, alabaster, and wax. Returning to the staircase, we enter the vestibule, remarkable for its being so constructed upon acoustic principles, as to convey a whisper diagonally from one corner to the opposite one. The hall to our left on entering contains weighing machines, together with a collection of the weights and measures of the principal countries of the world. Further on, ascending a few steps, we enter five rooms, all containing specimens of cast and sheet-iron, native plumbago, ores of copper, &c.; furnaces and models of iron-works, besides beautiful locksmith's work. Returning to the vestibule, we find opposite another spacious hall, containing a large collection of joiners' implements, beautiful turning-lathes, and curious specimens of turners' work. The adjoining hall, called *Salle des Filatures* (1) contains looms and spinning-machines.

We now come to a vestibule, which, to the left, opens into a spacious gallery filled with ploughs, harrows, models of mills, &c., anatomical pieces of the horse and other domestic animals, executed in wax, and a collection of seeds and other articles relating to husbandry. Some of the heavier machines are visible under a shed in the adjoining garden. Returning hence, the same vestibule ushers us into the interior of

The Church.—It has no aisles; there are 8 ogive windows on each side, fitted up with stained glass. This vast hall is now called the *Dépôt des Modèles*, and contains various hydraulic machines, such as the hydraulic press, water-mills, Archimedes's screw, &c., besides planing and moulding-machines, models of iron-works, carts, trucks, etc. To the right, on entering, there is a steam-engine, which, during the day, communicates motion by means of straps to most of the above-mentioned contrivances, while, on the opposite side, a large water-tank, 6 feet in breadth, in solid masonry, occupies nearly the whole length of the nave, furnishing the water necessary for the mills, etc. Above this, resting on pilasters 6

(1) This gallery has an historical interest, from the fact of the 27 representatives of the Mountain assembling here on the 13th of June, 1849, when the demonstration against the expedition to Rome was dispersed by General Changarnier in the rue de la Paix. They first assembled in the Petit Amphithéâtre opposite to the *Salle des Filatures*, but afterwards adjourned to the latter. Their consultations, however, were soon interrupted by the arrival of a detachment of soldiers, leaving them no other alternative but flight. Some made their escape through the back-doors leading to the Marché, and many, among whom Ledru-Rollin, Boichot, and Rattier, through the sixth of the eight windows of this gallery (counting from the side of the vestibule) which look into the garden.

feet in height, is a narrow iron reservoir likewise extending the whole length of the nave for the display of the smaller machines, and the contrivances here exhibited for raising water.

A lateral staircase leads hence to the

Upper Story.—This consists of a long gallery, with a parallel suite of rooms behind, and other rooms at both ends. The main gallery is filled with models of steam and fire-engines, machinery for iron-foundries, models of roofing, patterns for shawls, a section of the *Danube* steam-packet, another of the 90-gun ship *Le Roi de Rome*, a specimen of the sheet-iron used in the construction of the *Great Eastern*, etc. A little way down the gallery, we find a room to our left, containing telescopes and other astronomical instruments. At the further end of the long gallery we find a series of six rooms, containing specimens of ornamental tiles, large glass bells and cylinders, models of lithographic presses, one of the hydraulic machine of Marly (see p. 405), pumps, Archimedes's screw, Chinese and Tunisian tools and manufactures, pottery and glass ware, and our earth, accompanied by the moon, travelling by clock-work round the sun. Here are also the chymical apparatus used by Lavoisier, two clocks in the form of globes, and dated 1588, and an automaton player on the harpsichord, by Rintzing. The following room is devoted to optics and acoustics.

The visitor must now enter the rooms which run parallel to the main gallery, filled with illustrations of the intersections of lines and surfaces, bridges, carpentry, compasses, locomotives, pulleys, specimens of stereotype, furnaces, crystallizations, the model of an Indian pagoda, &c. Two rooms of the adjoining wing are filled with instruments of natural philosophy. The third room of this suite is devoted to watchmaking; it contains all the instruments used in that profession, besides clocks, chronometers, &c.

It is highly gratifying to an Englishman to find the names of Maudslay, Watt, Stephenson, Taylor, Edwards, &c., abounding in this museum. A catalogue may be had on the spot. Crossing the court, we find to our left, in a narrow passage near the principal entrance, the door of the

Library.—Fitted up in the most tasteful style. It is bisected by a line of seven lofty and slender columns, from each of which spring eight ribs, expanding along the groins of the vault. To the left is an elegant Gothic recess, with a groined head; a projecting balustrade shows that it was formerly used by the monks as a pulpit for reading during meals; at present it is merely ornamental; a secret staircase within the wall gives access to it. The whole interior of the building is painted in

the Byzantine style; the capitals and bases of the columns are gilt. The floor is boarded in the centre, but bordered with a sort of mosaic of glazed bricks of various colours. The book-cases and furniture are of oak, and of Gothic design.

The *Grand* and *Petit Amphithéâtres*, or lecture-rooms, are in a Doric court adjoining the church. The former is remarkable for its elegance, size, and comfort: it will contain about 300 persons. The *Petit Amphithéâtre* has little to recommend it.

The *Conservatoire des Arts et Métiers* is open gratuitously to the public on Sundays and Thursdays, from 10 to 4, and on all other days of the week, from 10 to 4, at the charge of one franc. The Library contains 20,000 volumes, on scientific subjects, and is open to students every day, Mondays excepted, from 10 to 3. On Mondays it is open to visitors, with the museums, at the charge of one franc. The lectures are all public and gratuitous (see p. 88). A programme of the days, &c., may be had at the *Conservatoire*.

In front of the *Conservatoire* the visitor will remark the elegant *Square des Arts et Métiers*, covering a surface of 4,145 sq. metres. It has two basins adorned with bronze recumbent statues of Trade, Manufactures, the Fine Arts, and Agriculture. To the left is the new *Théâtre de la Gaîté* (see *Theatres*). Further down in the rue St. Martin is the church of

ST. NICOLAS DES CHAMPS,—built in the year 1119, and enlarged in 1420. The western front, of 1420, is in the pointed style. The porch is adorned with eight statues of saints and angels; the southern one likewise deserves attention. The tower is square and buttressed. The interior consists of a Gothic nave and choir; there are besides double aisles, lateral chapels, and a demi-transept towards the south. Talma was christened, and many distinguished persons buried, here; among them, Budæus, the restorer of Greek literature in France; the philosopher Gassendi; Henry and Adrien de Valois, historians; and Mlle. Scuderi.

EIGHTH WALK.

This comprises the 4th arrondissement and a fraction of the 3d. We will usher it in with the

BOULEVARD DE SÉBASTOPOL, a continuation of the Boulevard de Strasbourg, opened throughout in April, 1858. The section comprised between the rues Grenetat and Guérin Boisseau, occupies the site of the *Enclos de la Trinité*, thus named after a hospital built there in 1202 for the reception of pilgrims. The monks of this establishment subsequently let

out the largest hall of the building to the *Confrères de la Passion* (see p. 361). Towards the end of the 18th century the hospital was pulled down, and houses for the poorer classes were erected on the site.

Lower down is the rue de Turbigo, which now connects the Château d'Eau (see p. 207) with the Pointe St. Eustache; and further on, is the backentrance to St. Leu and St. Gilles, with the adjoining presbytery, built in the Gothic style (see p. 203).

Proceeding down the Boulevard towards the Seine, we see the

TOWER OF ST. JACQUES DE LA BOUCHERIE, erected in 1508-22.—This is the only part remaining of the church of that name, which was demolished in 1789. It was bought by the municipality, in 1836, for 250,000 fr., and has since cost upwards of a million francs for repairs. This magnificent tower was formerly surmounted by a spire thirty feet high, and is at present one of the purest relics of Gothic architecture extant. It is square, with an engaged turret at the north-western angle, graceful pointed windows, elaborate tracery, niches with statues of saints, and a perforated balustrade at the summit adorned with the statue of St. John the Baptist and the four animals attributed to the Evangelists. To bring the foot of this tower to a level with the rue de Rivoli, the soil had to be lowered three metres, which brought to light several curious relics, besides bones, the ground having formerly been a churchyard. This interesting structure now occupies the centre of an elegant square of 5,786 sq. metres, laid out as a garden, once intersected by the filthiest streets of the metropolis, haunted by vendors of rags and old clothes. The basement, which has been added to strengthen the tower, is ascended by 14 steps on both sides; under the arch of the ground-floor stands the statue of Pascal, who here performed his first experiments to ascertain the weight of the atmosphere. A winding staircase in the engaged turret of the north-western angle leads to the top, and the trouble of mounting 294 steps is amply repaid by the magnificent view of Paris the tower affords. A tolerable telescope is at the visitor's disposal for a small gratuity. The total height is 187 feet; the interior is hollow, and may be seen from a circular aperture above. A small fee is paid at the entrance. Adjoining this, is the

PLACE DU CHATELET.—Here was the site of the Grand Châtelet, the court of justice and prison of Paris during the middle ages. The tribunal was suppressed at the revolution of 1789, and the building destroyed in 1802. The present square presents three sides of 220 feet, and, in the middle, contains a fountain erected in 1808 after the designs of M. Bralle, the first monument erected in commemoration of the

victories of the Republic and the Empire. This fountain was situated about 30 yards to the east of the spot it now occupies; in order to bring it into the centre of the new square, it was, in March, 1858, removed to its present site, horizontally as it stood, and then raised up perpendicularly, for the purpose of building a new basement under it. It now consists of a circular basin 20 feet in diameter, with a pedestal and column in the centre, 58 feet in elevation, in the form of a palm-tree. Upon the pedestal are four statues: Justice, Strength, Prudence, and Vigilance, which join hands and encircle the column. The shaft is intersected with bands of gilt bronze, inscribed with the names of the principal victories of Napoleon. The water issues from four cornucopiæ terminating in fishes' heads and from the mouths of four sphinxes; on two sides are eagles encircled by wreaths of laurel. Above the capital are heads representing the Winds, supporting a globe, on which stands a gilt statue of Victory.

On either side of this *Place*, opposite to each other, stand two new theatres, (see *Theatres*), viz., the larger one to the west, the *Théâtre du Châtelet*; the other, the *Théâtre Lyrique*, set fire to by the Commune May 24th, 1871r

The *Place du Châtelet* is crossed by the *Avenue Victoria*, to be continued to the Louvre. Fronting the Seine we see the

CHAMBER OF NOTARIES, an elegant new building, looking both into the Boulevard and the rue St. Denis, and having its principal entrance on the *Place du Châtelet*. It is three stories high, and of Doric and Ionic design. Over the entrance are the following inscriptions: "805, the Statutes of Charlemagne"—1270, Edict of Louis IX."—1539, Ordinance of Francis I."—"An II. Law of 25 Ventose, Napoleon Bonaparte,"—all interesting dates for the notarial body. The Chamber of Notaries is designed for the sale of landed property. It possesses a library, which is not public.

Near the corner of the Rue de Rivoli and Rue St. Martin, beyond the Tour St. Jacques, is

ST. MERRI, originally a small chapel dedicated to St. Pierre-de-Bois, near which St. Mederic or St. Merri died in 700. In 1200, a church, built on its site, took for its patron St. Merri, whose relics it contained. The present edifice, begun in 1520, and finished in 1612, has now been thoroughly repaired. The western front is a beautiful specimen of the florid Gothic. The principal entrance is pointed, and adorned with niches containing the twelve Apostles. To the north there is a beautiful octagonal turret, and to the south a modern square one. The interior is cruciform, with double aisles. The transepts have fine rose windows, and in most of the

others there are excellent specimens of old stained glass, interspersed with modern. It also contains some good pictures by Vien, Vanloo, etc. This church is remarkable for the obstinate resistance made in it and the adjoining streets, in 1832; to Louis Philippe's troops.

Proceeding up the rue St. Martin, we find, to the left, the rue Quincampoix, celebrated in the days of the Financier Law as the place where his votaries resorted to gamble in his Mississippi shares. Such was the crowd in this street, that it had to be closed with gates at both ends, in order to admit none but the elect at certain hours. To the right is the rue Beaubourg, once rue Transnonain, where a bloody conflict occurred between the people and the troops in April, 1834.

This quarter contains some of the most remarkable old hotels in Paris: among them we may mention the

HÔTEL DE ST. AIGNAN, 71, rue du Temple, near the corner of the rue Rambuteau, a Corinthian edifice, now mutilated, built by Le Muet. On its site stood the house where the Connétable Anne de Montmorency died of his wounds after the battle of St. Denis, Nov. 12, 1567. Henry II. often resided here; and it was then called the Hôtel de Montmorency.

In rue du Chaume, at No. 12, is the Gothic entrance to the ÉCOLE DES CHARTES (see p. 90).—This entrance is situated under the spired turrets forming part of what formerly was the palace of the Prince de Soubise, and is now the

PALAIS DES ARCHIVES, the entrance of which is in the rue de Paradis.—The Hôtel de Soubise was built upon the site of a mansion belonging to the Connétable de Clisson; and, after passing through the family of the Guises, became the property of the Rohans in 1697. The old building extends to a great depth, and with its *grands et petits appartements*, as well as the gardens, constituted the proud residence of a family whose motto was, "Roi ne puis; Prince ne daigne; Rohan je suis." In the *petits appartements* is a window looking into the rue du Chaume, belonging to the boudoir of a Duchess de Guise, once the owner of the palace, from whence it is said her lover precipitated himself into the street on the approach of the Duke. After the revolution of 1789, some families of noble birth, who had suffered by the times, were lodged here by order of Napoleon; and in 1809 the whole edifice was consecrated to the preservation of the archives of the nation. (1) This precious col-

(1) Charlemagne, in 813, ordered the first collection of documents relating to the History of France to be made, directing that it should be preserved in the sovereign's palace. But it afterwards became the custom for the head of the State to carry the archives with him when he went to war, and in 1194 Richard

lection originated with the National Assembly in 1789, and to it were afterwards joined, besides all the acts and minutes of the legislature, the domanial and administrative archives, the charters and other documents of the monastic bodies, public papers relating to the topography and statistics of the country, as well as several other objects of value and rarity. In 1810, 11, 12, all the riches of the archives of the countries conquered by Napoleon were deposited here; but these were taken away by the allied troops after the fall of the Emperor. The ancient nobility, also, on their return from emigration, demanded and obtained their title-deeds, which had been sequestered during the revolution. In the 15th century some of the archives of the French monarchy were carried to England, but during that period of confusion the most important were preserved in the monasteries.

Exterior.—The building has four courts; the first, the *Cour de Soubise*, forms a semi-oval, laid out in small flower-gardens, with a beautiful peristyle of coupled Corinthian columns running all round, and abutting upon the principal front, which consists of a central pavilion of two stories, and wings of one story only, ornamented with coupled composite columns. The *Cour de Clisson* adjoins the western buildings, and gives access to the *Ecole des Chartes* (see above). Next is the *Cour de Guise*, bounded on its western side by the old buildings erected by that family in continuation of those built by the Clissons. The *Cour de l'Administration* lies to the east of the latter, and contains the apartments of the Director-General and the offices of the establishment. Besides this, a garden is attached to the apartments of the Director-General.

Interior.—The establishment is divided into four departments or sections, viz.: 1st, the *secrétariat*; 2dly, the *historical section*, comprising old records and charters commencing from the 7th century, bulls, monastic and ecclesiastical records, others relating to military religious orders, ancient schools and universities, genealogical matters, &c.—3dly, the *administrative section*, comprising the proceedings of the ancient Council of

Cœur de Lion, having defeated Philip Augustus at Belleforge, took possession of them, together with the royal seal. In 1220 the Chancellor Garin was charged to make not only a collection, but copies of all charters then existing; and subsequently monasteries, churches, communes, and corporations made collections of their archives. Up to the time of St. Louis the royal archives of France were deposited in the Temple, but he caused them to be removed to the Ste. Chapelle, where they remained for some centuries. In 1782 there were in France 1,225 collections of archives, and a selection of 50,000 documents was made from them, and deposited in the Royal Library at Paris.

State and the Council of Lorraine, also royal ordonnances, letters patent, &c.; documents relating to the constitutional Regime of 1791, the Convention, Executive Directory, Consulate, Empire, and Restoration, besides the contributions from the departments of the Interior, Agriculture, Commerce, and Public Works, Public Instruction and Worship; also the records of the ancient Chamber of Accounts at Paris, and documents relating to princely apanages, domains, national property, sequestrations, confiscations, topographical maps, and the division of France into departments.—4thly, the *legislative and judicial section*, comprising laws, ordonnances, edicts, letters patent, imperial decrees, both manuscript and printed; authentic copies and minutes of the Assembly of Notables and National Assemblies, papers relating to representatives sent on missions, and committees of the Convention and other national assemblies, the Senate, Chamber of Peers, Grand Chancellor's office, Secretaries of the King, various councils, the Parlement de Paris, the Châtelet, various courts and jurisdictions, extraordinary tribunals, Court of Peers, &c., and the contributions from the department of the Minister of Justice. This immense mass of historical, administrative, and judicial matter, filling upwards of 500,000 volumes, boxes (*cartons*), portfolios, and bundles, occupies 130 rooms, and has been so arranged that any document may, by referring to a plan of the building, be produced at a moment's notice. The western pavilion of the *Cour de Guise* contains a saloon decorated with paintings by Boucher and Natoire. In a room on the eastern first floor the visitor may see a curious original painting imagined by the Jesuits, of which engravings exist, representing a vessel, illustrative of the dangers humanity, according to those fathers, is exposed to from the machinations of the Evil One. This is here, from its having been used as evidence in the prosecution of the Jesuits, which led to their suppression in 1773. In the *Salle du Trésor des Chartes* there is a specimen of a collection of 15,000 casts possessed by the establishment, of all the State seals from Childeric I., A.D. 457, down to the time of Louis Philippe, together with those of the towns and communes of France. The oldest record preserved here, among 47 Merovingian charters, is a deed of Clotaire II., A.D. 625, on papyrus, containing a donation of lands to the Abbey of St. Denis. This deed was for the first time deciphered, and a fac-simile made of it, in 1852; and fac-similes have been made of other ancient deeds also preserved here. Among the other interesting objects, we may mention a model of the Bastille, cut out of a stone of that fortress, various articles of apparel worn by Marie

the *armoire de fer* made by order of the National in 1790 to contain the implements used in printing, the golden seals of various Kings of France, bulls of papal decrees, the keys of the Bastille, the of Namur presented to Louis XIV., the famous found at Versailles, the wills of Louis XVI. and Ninette, her last letter, the journal of Louis XVI., the the Droits de l'homme, the plate of the Assignats, the Empire, the standards of the *mètre*, *gramme*, *ramme* in platinum, autograph letters of Napoleon among them one written by him to Louis XVIII., &c. In the printing room there are some excellent paintings by

There is a valuable library of 15,000 volumes here. Sundays and Thursdays from 12 to 3.

the Hôtel de Soubise, in the rue Charlot, is ANÇOIS D'ASSISE, second district church of the seventh ment.—The exterior and interior are both plain. It chapel of a convent of Capuchins, founded in 1623.

of a nave, choir, and one aisle; the galleries opening aisle, whence the fraternity formerly heard service, n. It is remarkable for some good paintings.

ing eastward to the rue Vieille du Temple, we

ERIE NATIONALE, formerly the PALAIS CARDINAL.—, erected in 1712, was the property of the Cardinal, so famous in the time of Louis XVI., and whose brought so much unmerited odium on the unfortunate Ninette. In this hotel the scenes described by Mme. took place. The Imprimerie Royale was first estab- Louis XIII. in the Tuileries, and transferred to the of the Louvre by Louis XIV.; in 1792 a portion of it ferred to the Elysée Bourbon, under the name *Impri- Bulletin des lois*; but in the year 1795 the whole lished in the Hôtel de Toulouse, or de Penthièvre, now of France; it was finally transferred to the present in 1809 (1). Official documents of every description ed here, for the government offices both of the capital departments, besides the *Bulletin des Lois*, and a mber of Oriental works, for which there are per- correctors. About 950 persons, including up- of 300 women and 40 boys, are constantly employed establishment for 10 hours daily. Compositors and

uring the revolution of 1830, the mob broke into this and among them printers from other establishments, who ed the steam presses, thinking thereby to enforce a re- hand-labour; but in 1848 the establishment was spared.

pressmen earn about 6 fr. a-day. After 30 years' service they are entitled to a pension of 400 fr., and a certain small portion of their wages is deducted for a sick fund. The bookbinders earn about 3 fr. 50 c., and the women about 2 francs per diem. The establishment is under the management of a director, and six *chefs de service*, who have numerous clerks under them. In the centre of the first court is a fine bronze statue of Guttenberg, cast on the same model as that executed by David d'Angers for Strasburg. Its pedestal is adorned with bas-reliefs illustrating the progress of civilization through the art of printing. The visitor is conducted through all the different branches connected with typography. First is the type-foundry for alphabets of different languages, including the Chinese, Sanscrit, Tartar, and the Assyrian cuneiform characters. (1) Stereotyping is not practised in the establishment. The compositors' rooms come next; about 150 men are employed here. The hand-press room, consisting of two parallel galleries meeting a transverse one at right angles, contains eighty-eight presses, each requiring two men. Upwards of 350,000 sheets are struck off daily by these presses. The printing of the ace of clubs, of the kings, queens, and knaves of cards, is also done here, this being a government monopoly; the number printed daily is about 12,000 packs. Card-manufacturers are allowed to print all the other cards themselves. A glazed partition separates this room from the printing machines, of which there are 19, all worked by steam; the same engine at the same time communicating motion to a hydraulic press for pressing paper, the power it exercises amounting to 800 tons. The hot steam is not lost, but passes into a drying machine, and helps to warm the establishment in winter. Adjoining the hand-press galleries is another with 4 large lithographic presses, above is a gallery for draughtsmen, and another with 16 lithographic presses more. The *Imprimerie Nationale*, besides an immense number of modern matrices, possesses also several typographical curiosities; the most interesting is the *Grec du Roi*, being a complete set of matrices of Greek characters engraved by order of Francis I., and so perfect in form, that the University of Cambridge applied for a fount of them in 1692. The oriental books, with coloured margins, and other splendid specimens of typography, unique in their kind, and which can scarcely be executed elsewhere, are also deserving of remark. When Pope

(1) There are the types here of 56 oriental languages, and 16 European ones not using the Latin characters. The latter exist here in 46 different forms and sizes; 556 reams of paper, equivalent to 9266 octavo volumes, can be struck off in a single day.

PIUS VII. visited the Printing-Office, the Lord's Prayer was printed and presented to him in 150 languages; and, before he returned to his carriage, he received a copy of the collection ready bound. There is a cabinet containing specimens of typography executed here, which, even to a mere observer, is one of the most gratifying sights in Paris. The authors of works of real utility, the printing of which could not remunerate private enterprise, may obtain their being printed here at the expense of government. The receipts of this establishment are about 4,500,000 fr.; the expenses 4,587,000 fr. Visible, on Thursdays at 2 p.m. precisely, with a passport.

At the corner of the rue des Francs-Bourgeois, there is an elegant old turret, near which the murder of the Duke of Orleans, only brother of Charles VI., on Nov. 23d, 1407, was perpetrated (1), an event which gave rise to the bloody feud so disastrous to France, and which led to its occupation by the English.

At 7, rue de Paradis, or 16, rue des Blancs Manteaux, is a large and well-designed edifice, the central establishment of the *Mont de Piété* (see p. 115). At No. 12 is the church of

NOTRE DAME DES BLANCS MANTEAUX,—once the chapel of a convent of mendicant friars, called the *Blancs Manteaux*, from their dress, or the *Serviteurs de la Vierge Marie*, who

(1) The Duke had been supping with the Queen at the Hôtel de Montagu, and was going to the Hôtel St. Paul, on a pretended summons from the King, brought by a person in the conspiracy of the Duke of Burgundy. He was mounted on a mule, followed by two equerries on one horse, a page, and three footmen carrying flambeaux. On arriving opposite a house, called L'Image Notre Dame, he was attacked by 18 armed men, headed by Raoul d'Octonville, a Norman gentleman. The equerries' horse ran away with them, and the Duke was set upon by the band crying: "A mort!" "I am the Duke of Orleans!" he exclaimed. "It is you whom we want," replied the murderers, and at the same moment a battle-axe cut off his bridle-hand. Several blows of swords and clubs succeeding each other, he fell to the ground, but defended himself on his knees, parrying for some time the attacks with his arm. "Qu'est ceci? D'où vient ceci?" he exclaimed from time to time. At length, a blow from a club dashed out his brains. A man, whose face was covered with a scarlet hood, came out of the house, and with a club struck the dead body, saying, "Éteignez tout; allons-nous-en; il est mort." They then set fire to the house in which they had been concealed, and took to flight. The Duke of Burgundy a few days afterwards fled from Paris, having confessed to the Duke de Berri that the deed had been done by his order, because the Duke of Orleans had placed the Duchess of Burgundy's picture among those of his mistresses. The Duke of Burgundy was afterwards assassinated at the bridge of Montereau by the son of the Duke of Orleans.

established themselves in 1258. In 1297, another mendicant order, the *Guillemites*, replaced them by order of the Pope; and, in 1618, these were united to a Benedictine order, and the monastery and chapel were rebuilt. The Tuscan and Ionian façade of the church of the Barnabites, now removed, has been adapted to this, which was the chapel of the old convent. Within, its style is Corinthian. It consists of a nave, with aisles, and a circular choir; it has an arched ceiling with lateral windows. The frieze is adorned with emblems of the Jewish ritual, and with monograms of various saints. Over the entrance is a large and splendid picture of the death of St. Petronilla, of the school of Guercino. This painting, one of the finest in any of the Parisian churches, was given to the church on its restoration to worship; it came from Versailles.

At No. 16, in the rue des Billettes, we find

The LUTHERAN CHURCH (*Les Carmes Billettes*)—Built in 1745, after the designs of Claude, a Dominican, and belonged to a body of Carmelite friars. In 1790 the convent was suppressed, and in 1808 it was bought by the City of Paris, and given to the Lutherans. In the vestry are several good pictures, presented by General Rapp, and other Protestants. Service is performed on Sundays, at 12 in French, and at 2 in German. Adjoining the church is a small court, surrounded by a Gothic portico, belonging to the old monastery.

The rue Croix de la Bretonnerie leads to the

MARCHÉ DES BLANCS MANTEAUX, opened, in 1819, on the site of the convent des Filles Hospitalières de St. Gervais.

At No. 47, rue Vieille du Temple, is

The HÔTEL DE HOLLANDE (so called from being the Dutch Ambassador's in the reign of Louis XIV.), built by Cottard, and once inhabited by Beaumarchais. On the walls round the court may be seen four dials and some astronomical diagrams faintly traced, with Latin inscriptions.

At the corner of the rue Pavée stands

The HÔTEL DE LAMOIGNON, one of the most elegant of the residences of the old nobility. Its front is adorned with fine Corinthian pilasters. A beautiful balcony in the northern wing, and a curious square turret at the corner of the street, should be remarked.

In the rue Pavée were the *Hôtel de la Houze*, and *Hôtels de Gaucher, de Châtillon*, and *d'Herbouville*, or *de Savoisi*. Here stood also the prison of *La Force*, formerly the hôtel of the Duc de La Force, but converted into a prison in 1780, (see p. 68); it was demolished in 1851, and new streets opened on its site. A new quarter has sprung up between the space once

occupied by the *Marché St. Jean* (1) and the rue de Sévigné. Hereabout stood the house of Pierre de Craon, razed to the ground in consequence of his attack on the Connétable de Clisson in 1392. In the Rue du Roi de Sicile, No. 32 was for some time inhabited by Gabrielle d'Estrées.

At No. 23, in the rue de Sévigné, is the

HÔTEL DE CARNAVALET, one of the most beautiful mansions of the 16th century, built in 1544 by Jean Bullant, architect, and decorated with sculpture by Jean Goujon. It was the residence of Madame de Sévigné, and the Countess de Grignan, her daughter. The front is adorned with Ionic pilasters. The sculptured gateway is by Jean Goujon, as well as the winged figure on the key-stone, the two lions trampling on armour, several medallion trophies, &c. In the court, the centre group is by the same hand, and consists of Fame attended by two winged messengers. The other devices are by artists of less note, but are all above mediocrity. This hotel was once distinguished above all others in Paris, as the favourite resort of wit, learning, and refinement. The drawing-rooms of Madame de Sévigné and her daughter are still shown, with the closet immortalised by the Letters there composed. (2) This hotel has now been purchased by the City for the purpose of converting it into a

MUNICIPAL MUSEUM.—This highly important collection of historical relics connected with the capital of France was created in 1867 by M. Haussmann, Prefect of the Seine, and its organisation, still in progress, is entrusted to Mr. Alphand, Mr. Tisserand, and other archæologists. The museum, when completed, will comprize four great divisions:—I. The *Pre-Historic Ages*, represented by a variety of palæontological specimens found in the basins of the Seine and the Bièvre, such as skeletons and single bones of extinct gigantic animals; then flint implements and weapons indicative of the existence of man at those remote periods.—II. The *Gallo-Roman period*, exemplified by statues, bas reliefs, pottery, inscriptions, bracelets, fibulæ,

(1) It was formerly a cemetery, and used as a place of execution. In 1535, a merchant, named Etienne de la Force, was burnt alive here for heresy.

(2) A beautiful portrait of Mme. de Sévigné, by Mignard, which had been removed from this place during the siege of 1870 to the Hôtel de Ville for safety's sake, was destroyed by the flames which, on the 24th of May, 1871, consumed that monument by order of the Commune. At the corner of this street Pierre de Craon, Chamberlain to the Duke of Orleans, afterwards assassinated by the Duke of Burgundy (see p. 224 n.), waylaid the Connétable de Clisson in 1392.

necklaces, &c., and by a considerable number of plans representing edifices of former days, the foundations of which were successively brought to light by the pickaxe and shovel during the various demolitions. Thus, for instance, we see here the plan of the Roman citadel which occupied part of the rue Soufflot, and that of a Roman theatre which stood on the ground of the Lycée St. Louis (see p. 302).—III. *The Middle Ages*, from the fifth to the fifteenth century; *the Renaissance* to the end of the 16th, and the subsequent period down to the *Revolution*. Each of these sections of the Third Division comprises the topography and architecture of old Paris. The plans handed down to us by the earlier topographers are exposed here, together with the rectifications rendered necessary by their want of accuracy. Other partial plans, showing a variety of interesting transformations connected with some historical event, are collected in portfolios. Next come drawings, prints, and paintings representing Paris at different periods, both generally and in detail. Of these, the City possesses a vast number, and is daily accumulating more. Many of these documents, though worthless in an artistical point of view, are highly valuable as historical records. To this Division also belong all the MSS., charters, seals, etc., relating to the Municipal Body, from the guild of the *Nautæ Parisiaci* down to the latest organization before the Revolution. A series of coins and medals, and all the masterpieces executed by workmen desirous of being admitted members of the various corporations of goldsmiths, drapers, etc., complete this important collection. IV. *The Contemporary Period* will receive various articles, specimens of modern art, medals, and coins, which may be interesting to posterity. Open every day from 10 to 4.

The rue de Sévigné leads eastwards to the

PLACE ROYALE, once *Place des Vosges* (1), standing on the site of the famous *Palais des Tournelles*, so called from its many turrets. It was in this palace that the masquerade

(1) In the year VIII of the Republic, the Consulate issued a decree, by which the department which should be the first to relieve the penury of the Treasury by paying its taxes should be honoured by having its name affixed to one of the public squares of the capital. The department of the Vosges having been foremost in obeying the summons, the Place Royale was in consequence called *Place des Vosges*. At the restoration in 1814 it resumed its former name. From that time, the Conseil-Général des Vosges petitioned the government every year to have its own name restored; this was done immediately in February 1848; but the old name has been restored since August, 1853.

took place, which so nearly proved fatal to Charles VI.; and it was in the great court that the tournament was held, in which Henry II., tilting with the Count de Montgomeri, received a wound in the eye, of which he died. (see p. 144 *n*.) In consequence of this event, Catherine de Médicis caused the palace to be demolished in 1565, and the present "place" was begun in 1604, under Henry IV. Its surface is 15,350 square yards; the houses are all of red brick, with stone quoins and high roofs; a wide but low arcade runs round the square, which is adorned with fountains, planted with trees, and surrounded with railings. An equestrian statue of Louis XIII., erected here by Richelieu in 1639, was destroyed in 1792, but its place was supplied, in 1829, by the present one, in white marble, by Dupaty and Cortot. This was formerly the court end of the town; it is now chiefly inhabited by persons of limited income.

Passing through the central archway on the northern side, we reach the rue Turenne. At the corner of the rue Ste. Claude is,

ST. DENIS DU ST. SACREMENT.—Here there formerly stood the chapel of a convent of nuns, demolished in 1828. The present edifice has a projecting portico, of four Ionic columns, supporting a pediment, with an alto-relievo by Feuchères, representing Faith, Hope, and Charity. The interior consists of a nave and aisles with chapels at each extremity; the semi-circular ceiling of the nave, sculptured in elegant compartments, is supported by a range of eight Ionic columns on either side. It has some good paintings.

On the Boulevard des Filles du Calvaire stands the *Cirque d'hiver*, a kind of Astley's (see *Theatres*.)

NINTH WALK.

This walk, comprising the 11th and 12th arrondissements, may be commenced from the

BOULEVARD DU PRINCE EUGÈNE, now *Voltaire*, extending in a direct line from the Boulevard du Temple to the Place du Trône (see p. 226). At the point where it meets the rue St. Sébastien, it crosses the beautiful

BOULEVARD RICHARD LENOIR, formed over the arched roof of the Canal St. Martin, and lined with trees. Air-shafts, protected by railings encircling ornamental shrubs and flowers, are pierced at intervals through the vault, which measures 1,600 metres (one mile) in length. A stone bridge is thrown across the Canal where the arched roof ceases.

A ham-fair, lasting three days, is held here about Easter.

Continuing along the Boulevard du Prince Eugène, we find the new church of

ST. AMBROISE, replacing another, now pulled down, in the Rue St. Ambroise. The latter was of historical interest. It dated from 1639, when it belonged to a convent of nuns, called the *Annonciades*. By a decree of the Civil Power of the 20th Prairial in the year II, this church was devoted to the worship of the Goddess of Reason, and the cellars were turned into a wine and beer-shop. A revolutionary committee sat in the porter's lodge, now demolished.

At the junction of the Avenue Parmentier with the Boulevard du Prince Eugène, stands the Mairie of the 11th arrondissement, in front of which stands the statue of Voltaire, replacing, since the fall of the Empire, one erected to Prince Eugène.

The Passage Richard Lenoir, and rue de Charonne lead to the rue St. Bernard, where we see

STE. MARGUERITE,—originally a chapel, erected in 1625. The interior is cruciform, with aisles. This church is rich in pictures, by Lesueur, Suvée, and other artists of merit. The pulpit has good bas-reliefs in oak. The rector of this church was the first Catholic priest who broke the vow of celibacy at the revolution of 1789. It is said that the unfortunate Dauphin, son of Louis XVI., who was entrusted to the care of a cobbler, named Simon, whose ill treatment he did not long survive, was buried in the cemetery of this church.

At No. 184, in the rue du Faubourg St. Antoine, is the HÔPITAL ST. ANTOINE, established in 1795 in the buildings of the abbey of St. Antoine des Champs. Strangers are admitted on Thursdays and Sundays from 1 to 3 (see p. 123).

Higher up, we reach the

PLACE DU TRÔNE, a circular space, planted with trees around. The Jacobins used it as a supplementary place of execution; in August, 1793, they immolated 59 of their victims here in one day. It is now used for public festivals for this quarter of Paris; and fire-works, shows, games, &c., when given by Government take place here as well as in the Champs Élysées. A gingerbread fair is annually held here after Easter. Beyond it, we perceive the two lofty Doric

COLUMNS OF THE PLACE DU TRÔNE, erected in 1788, and finished in 1847. Above the bases are colossal figures in bas-relief: those facing the outer boulevard, by Desbœufs, represent Peace and Victory; those on the other side, by Simart, Industry and Justice. Winding staircases lead to galleries crowning the capitals, on each of which is an acroterium supporting a colossal bronze statue; one represents St. Louis, by Etex, the

other. Philip Augustus, by Dumont. A throne was erected here, on which Louis XIV. received the homage of the City, on his triumphal entry, Aug. 26th, 1660, whence its name. The two edifices right and left of the columns were the octroi-buildings of the *Barrières* of the old enclosure of Paris, built by the Minister Calonne in 1786, and pulled down in 1860 (2). They are good specimens of what the others were. The road hence to Vincennes is wide, with a fine avenue.

One of the eight avenues bronching out from this place is the

BOULEVARD MAZAS, opened in 1853, and extending down to the quays. King Dagobert had a palace in this neighbourhood, which was also inhabited in the 17th century by the notorious Marquise de Brinvilliers.

Entering the rue de Picpus from this Boulevard, we find, at No. 12, the hospital called *Maison d'Enghien*, (see p. 111.) and, lower down, at No. 35, an Augustine convent, now occupied by the *Dames du Sacré Cœur*. Within the walls of this establishment is the small private *Cimetière de Picpus*, containing the remains of several noble families, such as de Noailles, de Grammont, de Montaignu, Rosambo, Lamoignon, &c.; and Lafayette. In an adjoining spot repose several victims of the reign of terror. Visitors are admitted.

At No. 78 is a Jewish hospital, built by Baron James Rothschild, and inaugurated on the 26th of May, 1852. Besides the common sick-wards provided for each sex, there are in this hospital several rooms for peculiar complaints, or for patients who can afford to pay. There are baths on the ground-floor, besides a laundry and dispensary. The cost of this building was 400,000 fr. Close to it is a *Maison de retraite* for aged Israelites.

At No. 36 of the rue de Reuilly is the church of

St. ÉLOI, presenting a gabled front in the Lombard style. It consists of a nave and two aisles with arched ceilings, all elaborately painted in the Byzantine style.

Crossing the Boulevard Mazas, we see extensive barracks,

(2) The farmers-general, in order to increase the octroi duties, prevailed on the minister Calonne to execute these works, notwithstanding the opposition of the inhabitants of Paris, which gave rise to the following pun :

Le mur murant Paris rend Paris murmurant.

The old enclosure measured 29 $\frac{1}{2}$ miles in circumference, with 56 barriers. Napoleon I. finished the octroi-wall, and considerably increased the duties. On the river, at the eastern and western extremities of the city, duties are levied by octroi-boats called *potaches*.

occupying the site of the Royal looking-glass manufactory erected by Colbert.

Descending along the same Boulevard, we shall perceive nearly opposite the PRISON MAZAS (see p. 68), the terminus of the

LYONS RAILWAY—fronting the whole length of the *rue de Bercy*, from the Boulevard Mazas to *rue Rambouillet*. In the centre of this extent a double flight of stairs gives access to an immense terrace, 12 metres from the level of the street. The whole terrace leading to it from the *rue de Lyon*, is 570 feet in length by 250 in breadth, and the total surface occupied by the terminus is 550,000 square feet. Behind the edifice there is another terrace, and carriage ways lead up to both. A bold arch fronts the new *rue de Lyon*, which opens into the *Place de la Bastille*.

The *rue de Bercy* leads to the exterior Boulevard of that name, which reaches to the Seine, skirting the village of **BERCY**, now annexed to Paris as part of the 12th arrondissement. This place is the great wine-mart of Paris; the warehouses for wine extend half a mile along the river. Wine can be left here in bond; and the quay is at times quite covered with casks.

An Artesian well has been bored here, in M. Say's sugar-refinery. It yields about 3,000 litres per minute. This is, in chronological order, the third in Paris. (See pages 163 and 264.) At Bercy is the

PONT DE BERCY, OR DE LA GARE, formerly a chain bridge, now rebuilt of stone. It cost 750,000 fr.

Further up the river is the **PONT NATIONAL**, a new viaduct over the Seine for the railway round Paris. There is here a floating octroi-office moored on the river. Immediately within the line of the outer Boulevard stands the great

DÉPÔT DES FOURRAGES, for the garrison of Paris, a handsome building, 300 feet long, and 4 stories high, with sheds 500 feet long, and 25 feet high, for straw, hay, &c.

The *Quai de la Rapée* crosses the *Place* and *Boulevard Mazas*.

Further on is the *Boulevard de la Contrescarpe*, skirting the fine port or *Gare du Canal St. Martin*, and ending at the

PLACE DE LA BASTILLE.—The Bastille was attacked and captured by the people on the 14th of July, 1789. In May and June of the following year it was demolished, in pursuance of a decree of the National Assembly, and part of the materials were employed in the construction of the *Pont de la Concorde*. Its site now forms the *Place de la Bastille*, part of the moat having been converted into the port mentioned above. Here it was, at the entrance of the *Faubourg St. Antoine*, that

the insurgents of June 1848 had erected their strongest barricade, which it required all the efforts of artillery to overthrow. It was on this barricade that Monseigneur Denis Affre, archbishop of Paris, met with his death, in attempting to persuade the insurgents to desist from their fratricidal struggle. (1) Part of the southern and northern sides of this Place was burnt down by the Communists on the 26th of May, 1871. Here, in a damaged condition stands the

COLUMN OF JULY, its pedestal standing immediately on a basement of white marble, supported by blocks of granite. The foundations were laid by Louis Philippe, July 28, 1831. On the western side of the pedestal is figured, in bold relief, a lion passant, and underneath the following inscription :

A la gloire des Citoyens Français, qui s'armèrent et combattirent pour la défense des libertés publiques dans les mémorables journées des 27, 28, 29 Juillet 1830.

On the opposite side is the date of the laws decreeing the monument, and the other two sides bear the dates of the 27th, 28th, and 29th July. At the corners of the pedestal is the Gallic cock bearing an oaken wreath in its claws. The shaft of the pillar is partly fluted, and partly encircled with bands bearing lions' heads, whose open mouths admit light and air to the staircase within. The spaces into which these bands divide the column are filled with the names of 504 patriots killed during the Three Days of 1830. The Corinthian capital, over which is a railed gallery, is 16½ feet wide, and ornamented with lions' heads, genii bearing garlands, &c. Surmounting the capital is a gilt globe, and on it stands a colossal figure, gilt also, representing the "Genius of Liberty;" in its right hand is a torch, in its left a broken chain; it stands on one

(1) On June 25, 1848, the archbishop, justly grieved on account of the bloody conflict which had been for the last three days spreading desolation throughout the metropolis, proceeded, with General Cavaignac's consent, to the Place de la Bastille, and, after obtaining from Gen. Pérot an hour's cessation of hostilities, advanced towards the barricade preceded by a young man carrying a green branch before him in token of peace. At his approach, the insurgents stopped their fire, and appeared to listen attentively to the words of the apostle of peace, when, by some unfortunate misunderstanding, the fire recommenced, and the archbishop was struck by a ball. The insurgents instantly carried him to the hospice of the Quinze-Vingts, loudly declaring that they were innocent of the act. The extraction of the ball was impossible, and the high-minded prelate died on the following day. His last words were: "May my blood be the last spilt in civil war!" The Constituent Assembly decreed a monument to his memory in the cathedral of Notre Dame.

foot, with wings expanded, as if in the act of taking flight. The height of the column, which is of the Composite order, is about 154 feet, the diameter 12 feet; weight of metal employed 163,283 lb.; it cost about 1,224,098 fr. The revolutionists of 1830 and 1848 are buried underneath. It was inaugurated on the 28th of July, 1840, with great ceremony. The throne of Louis Philippe was burnt here by the mob on the 24th of February, 1848.

The Place de la Bastille presents several points of interest. At the entrance of the rue St. Antoine there formerly stood a triumphal arch, demolished in 1789. The corner-house, No. 1, of the rue du Faubourg St. Antoine, was inhabited by Pepin, who was executed as one of Fieschi's accomplices in his attempt against the life of Louis Philippe in 1835. The fine boulevard over the Canal St. Martin (see p. 225) may here be taken in at one view; the new terminus of the

VINCENNES RAILWAY, an elegant building, stands opposite, and on another side the Boulevard Beaumarchais commences the series of the interior boulevards. Here, too, is the small *Theatre Beaumarchais* (see p. 370), opposite the site of the house where the celebrated dramatist lived.

Entering the rue de Charenton, we find at No. 28 the HOSPICE DES QUINZE-VINGTS.—This hospital for the blind was founded by St. Louis in 1260, at the corner of the rue St. Nicaise, and was removed to the *Hôtel des Mousquetaires Noirs*, in 1779, by Cardinal de Rohan. In 1789 part of its property was confiscated, but was restored in 1814 (see p. 110).

In the second court of the house adjoining, No. 26, is

ST. ANTOINE, the chapel of the Hospice. It was built in 1701, and annexed to the parish of Ste. Marguerite in 1802. Higher up is the

HÔPITAL STE. EUGÉNIE, a building formerly connected with the establishment of the Enfants Assistés (see p. 108). It was founded in 1660 by the bounty of M. Aligre and his lady, and was afterwards used as a supplementary hospital annexed to the *Hôtel Dieu*, but is now devoted to the reception of sick children.

The RUE DE CHARENTON possesses a melancholy celebrity from the massacre of several hundred protestants of all ages and both sexes, Sept. 28, 1621. They were attacked and murdered by a party of foot-men, pages, and porters, while coming from a new protestant church they had had built at Charenton. The perpetrators of this crime went unpunished. The street at that time bore the name of *rue de la Planchette*.



(BURNT) HOTEL DE VILLE (MAY 24TH 1871)



BARRACK NAPOLEON.



PONT NEUF.

TENTH WALK.

This lies within the 4th arrondissement, the most conspicuous object of which is the

HÔTEL DE VILLE, Place de l'Hôtel de Ville.—In the earliest reigns of the third race, the meetings of the *corps de ville* or municipality were held in a house called *la Maison de la Marchandise*, situated in the Vallée de la Misère, west of the Grand Châtelet. They subsequently met near the Place St. Michel, in a house called the *Parlour aux Bourgeois*. In 1357 the municipality purchased, for 2880 livres de Paris, the *Maison de la Grève*, or *Maison aux Piliers*, which had formerly belonged to Philip Augustus, and was frequently the abode of royalty. Upon the site of this the Hôtel de Ville was erected. The first stone was laid July 15, 1533, by Pierre de Viole, prévôt des marchands, but the works were afterwards suspended, until 1549, when Dominic Boccadoro, of Cortona, resumed them after a plan of his own. During the war of the Fronde, and still more during the revolution of 1789, the edifice was much damaged; it was, however, preserved from further dilapidation in 1801, by being converted into the seat of the prefecture, and was repaired by Molinos. In 1837 it received immense additions, so as to render it nearly four times larger than it was before. The works were finished in 1841.

It was a monument, the interior of which vied in splendour with the Tuileries. Princely festivals were given here to Queen Victoria in 1855, and to various other crowned heads at different periods. All this magnificence has now disappeared, and nothing remains of it but a heap of ruins attesting the last crime of a horde of savages, for whose equals we must go back to the Reign of Terror. The Hôtel de Ville was burnt down on the 24th of May, 1871, together with its valuable library of 65,000 volumes.

THE PLACE DE L'HÔTEL DE VILLE, formerly **PLACE DE GRÈVE**, has been the scene of most of the public "deeds of blood" that have occurred in the capital. Once the place of execution for criminals, it has also been stained with the blood of the victims of revolution. (1) Facing the Hotel de Ville on

(1) Among the persons of note executed here there were the Connétable de St. Pol, the Count de Montgomeri (see p. 144 n.), Marshal Marillac, Ravillac, the Maréchal d'Ancre, the Marquise de Brinvilliers, Cartouche, and Damiens. On March 4th, 1848, a monster manifestation took place here in support of the Provisional Government, and on April 16th following an attempt

this square there are two new buildings, designed by M. Baltard : the northern one partly burnt down in May, 1871, contained offices belonging to the Municipality ; the southern one comprises the offices of the *Administration de l'Assistance Publique*. These two edifices are exact counterparts of each other ; they have three stories resting on arcaded basements ; all the roofing is of iron.

Behind the Hôtel de Ville are two vast barracks ; the larger occupies 8,000 sq. metres, and is connected with the Hôtel de Ville by a subterranean passage ; the other, *Caserne de Lobau*, is its counterpart, except in size. Behind the former stands the Mairie of the 4th arrondissement ; opposite which we see the church of

ST. GERVAIS,—inaugurated in 1420, and enlarged in 1581. Over the northern aisle of the choir rises a tower about 130 feet high, the lower part of which is of ancient, the upper of modern, construction. The western front of St. Gervais was begun in 1616 by Desbrosses, Louis XIII. laying the first stone. It consists of three ranges of coupled columns, successively of the Doric, Ionic, and Corinthian orders, with niches, containing the statues of St. Protasius and St. Gervais, and crowned with a segmental pediment flanked with the statues of Moses and St. John. The rest of the church is Gothic, and cruciform, with single aisles. There are several valuable works of art in this church, among which we may mention Sts. Geneviève consoling an afflicted woman, and Jesus with Martha and Mary, by Philippe de Champagne ; and a monument to Chancellor Letellier (1685), a sarcophagus of black marble, supported by colossal white marble heads ; at the ends are beautiful full-sized figures of Religion and Fortitude ; the chancellor reclines on the sarcophagus, with a genius weeping at his feet. In the Lady Chapel there is an elaborate open-worked crown, pendant from the ceiling, with an inscription, partly ancient, thus : *parfaite en l'an 1417, peinte en 1842*. The

to overthrow that Government was foiled by the steady attitude of the National Guard. On the 31st of October, 1870, the Communist adherents of Flourens attempted here to overthrow the " Government of National Defence ;" and a similar unsuccessful attempt was made by the same party on the 22d of January, 1871, six days before the Capitulation. The new houses facing the Seine occupy the site of many a historical building, among which we may mention the Hôtel de Sicile or d'Anjou, inhabited in the 14th century by Louis II., duke of Anjou, and king of Naples, Sicily, and Aragon ; two hotels, the property of Jacques de Bourbon, constable of France, and inhabited, in 1891, by Blanche de Navarre ; and a turreted house inhabited by Gourron and Mme. de Maintenon.

Three front windows to the east are filled with some rich specimens of stained glass by Pinaigrier, representing the histories of Ste. Anne and the Virgin. In the window of the Baptismal Chapel are St. John the Baptist and St. Nicholas in stained glass, bearing date 1620. Facing the aisle is an exhumation of St. Petronilla, by Guercino. The modern stained glass in the choir has been executed after the designs of Eugène Delacroix. Above the screen opposite the pulpit, is the Eternal Father surrounded by angels, by Perugino. Paul Scarron, the husband of Mme. de Maintenon, Philippe de Champagne, and many other distinguished persons, were buried in this church.

Striking into the rue de Jouy, east of this, the visitor will bid adieu to the modern rue de Rivoli to plunge into one of the oldest quarters of Paris. (1) At No. 7, he will find the *Hôtel d'Aumont*, built by Mansard; and further on the rue Charlemagne, where, at No. 14, the *Passage Charlemagne* crosses the court of the *Hôtel de Jassaud*, or *d'Aguesseau*, once the site of a palace. An octagonal engaged tower of the time of Francis I. is still to be seen in a corner of the court, which has coupled Ionic pilasters running round, and some ornaments indicating its former state.

This passage leads to the rue St. Antoine; at No. 120, is the LYCÉE CHARLEMAGNE, the building of which belonged to the college of Jesuits founded in 1582. Adjoining this we see the elegant church of

ST. PAUL ET ST. LOUIS,—begun in 1627, on the site of a chapel belonging to the adjoining convent of the Jesuits, founded by Cardinal de Bourbon in 1582. It was finished in 1641, and Cardinal Richelieu performed the first mass in it in the presence of Louis XIII. and his court. This magnificent front is approached by a flight of steps; it is 144 feet high, and 72 broad at the base, and has three ranges of Corinthian and Composite columns. The church is cruciform, with chapels on each side of the nave, communicating with each other. Over the transepts of the church rises a lofty dome, in the pendentives of which are sculptured figures of the evangelists. A rich cornice and gallery surmount the Corinthian pilasters which stand in front of each pier. This church was pillaged of all its riches at the revolution of 1789; but a profusion of marble is still to be seen on the high altar and round the door-ways; the rails, too, which separate the high altar from the nave, are of black and red marble. On the piers of the arches opening into the choir, on both sides

(1) Most of the houses of this locality suffered greatly from the effects of artillery in the days of June 1848, and still more during the last days of the Commune, May 21-29, 1871.

are black marble slabs with inscriptions, showing that the hearts of Louis XIII. and XIV. were deposited here, and that Anne of Austria and the Duke Regent of Orleans severally caused these inscriptions to be placed. Among the paintings we may mention St. Isabelle, sister of St. Louis, offering a church to the Virgin, by Philippe de Champagne. The architect of this magnificent church was Father Derrand, a Jesuit.

At No. 143, in the rue St. Antoine, is the

HÔTEL DE SULLY.—This edifice is remarkable as the work of Ducerceau, and the residence of the celebrated minister whose name it bears. Its court, which is large, is richly adorned with sculpture. At No. 216 *bis* is

La VISITATION, a small Calvinist church built by F. Mansard, in 1632, for the Dames de la Visitation.—The dome rests on four arches, between which are Corinthian pilasters crowned with a cornice. The porch is accessible by steps. The interior is adorned with scroll work, wreaths of flowers, &c., but contains no pictures. Fouquet was buried here in 1680. Service is performed here in French by the pastors of the Oratoire, on Sundays and festivals, at 12½. The convent, destroyed in the revolution of 1789, was very extensive.

The rue Delorme leads hence to the

GRENIER DE RÉSERVE, situated on the Boulevard Bourdon.—This immense storehouse was begun by order of Napoleon, in 1807, as a depot for the grain and flour required for four months' consumption of the city, and completed in 1816. At present, thanks to the Commune of May, 1871, it is but a heap of ruins.

In the rue de Sully is

The ARSENAL.—About 1396, a depot for artillery was built upon this spot, but was destroyed by an explosion in 1563. Charles IX. reconstructed it on a larger scale. Henry IV. increased it, and created the office of grand-master of the artillery, in favour of Sully. The valuable library, called *Bibliothèque de Paulmy*, originally formed by the Marquis de Paulmy d'Argenson, was deposited here; to this collection were added that of the Duke de la Vallière, and several others, when it took the title of *Bibliothèque de l'Arsenal*. During the Restoration it was called *Bibliothèque de Monsieur*, having been purchased by the Count d'Artois, afterwards Charles X.; but since 1830 it has resumed its appellation of *l'Arsenal*. The entrance is decorated with a fine haut-relief, representing Victory, by Dantan, senior. This library is rich in history, foreign literature, and poetry, particularly in Italian works; and contains about 300,000 printed volumes, and 6,300 manuscripts, among which

are some beautiful missals. The ground floor is fitted up with book-cases in two long galleries. The reading-room and first-floor, were inhabited by Sully, and are shown to strangers on application from 10 to 3. Most of the ceilings are carved, and Sully's private apartments are richly gilt and painted. In one of the compartments is the portrait of Catherine de Médicis; in another, the entrance of Henry IV. into Paris. There are also marble busts of Henry IV. and Sully. The library is public from 10 to 3, except on Sundays and holidays.

Facing the Arsenal is a large building, containing barracks for the Line; it occupies the site of the ancient and once magnificent convent of the Célestins, whose church, built by Charles V., contained a greater number of tombs of illustrious personages than any in Paris. It was celebrated for the chapelle d'Orléans, containing splendid mausoleums appropriated to the remains of the brother of Charles VI. and the descendants of the house of Orléans-Longueville. Most of the tombs of the chapel were transported by the patriotic architect, M. Lenoir, to the *Musée des Monuments Français*, now the Palais des Beaux Arts, rue Bonaparte, and two remarkable ones are at the Louvre in the *Musée de la Sculpture Moderne*. The mortal remains of the Duchess of Bedford, daughter of Jean Sans Peur, buried here in 1432, are now at St. Bénigne's, at Dijon. (1)

The adjacent Quai Morland formerly gave access by a wooden bridge to a small island called *Ile Louviers* containing wood yards. It communicates with the Ile St. Louis by the wooden *Pont de l'Estacade*.

At the corner of the rue St. Paul, No. 4, are a few remains of the *Hôtel de St. Paul*, long a royal residence; the greater part is of comparatively late date, and is now occupied by a company for distributing through Paris the filtered water of the Seine. In a long spacious room are placed four rows of charcoal filters, receiving the water from the river, which is drawn up by a steam-engine. The clarified water thus obtained is perfectly sweet and wholesome. Strangers are admitted.

At the corner of the rue des Lions, in the rue St. Paul, is a small square turret of the age of Henry IV. All the ground between the rue St. Antoine, the moat of the Bastille, the river, and the rue du Figuier, was formerly occupied by buildings which Charles V., in 1360-5, purchased and formed into a palace, the above mentioned *Hôtel de St. Paul*, so called from its proximity to the church. Within the enclosure

(1) During the demolition of part of the ancient church in May 1847, several tombs were discovered, one of which was that of a daughter of King John of England, surnamed Lackland.

were several edifices, the names of which may still be traced in some of the streets built on their site, such as the *Hôtels de Puteymuce, de Beautreillis, de Lyons, &c.* This palace was abandoned by the kings of France for the Palais des Tournelles; and, in the 16th century, the buildings were sold.

By striking into the rue des Barrès, the visitor will see before him, at No. 1, rue du Figuier, the

HÔTEL DE SENS, one of the most interesting remains of the middle ages extant in France.—It was erected in the 15th century, and formed part of the Hôtel St. Paul; Tristan de Salazar, Archbishop of Sens, repaired it in 1581, and Cardinal Duprat, Chancellor of France, enlarged it considerably. Various distinguished personages inhabited it at different times; among others, Louis de Bourbon, Cardinal de Guise, Bertrandi, Keeper of the Seals, and Cardinal Duperon. The gateway, is flanked by two overhanging peaked turrets. High up, to the left, the visitor will see an eight-pounder ball lodged in the old grey wall; underneath is “28 Juillet, 1830.” The windows are curious; and there is a remarkable turret in the south-western corner of the court. In the rue de l’Hôtel de Ville, to the left, is another projecting turret, with quaintly-ornamented windows. This hotel, a model of a noble mansion of its epoch, is still in good preservation.

ELEVENTH WALK.

This walk comprises the islands, which lie partly in the 4th, and partly in the 6th arrondissement.

The *Ile de la Cité* was, until 1607, divided into three islands, the two smaller ones being the *Isle aux Treilles*, which commenced at the rue du Harlay, a street occupying the exact site of the arm of the Seine which formed the separation; and the *Isle à la Gourdain*, beginning from the present carriage-way. It was on the latter that the Templars were burnt, in 1314. (see p. 208 n.) The present island is connected with the quays on both sides by the

PONT NEUF.—This bridge was begun by Ducerceau, under Henry III., who laid the first stone on May 31, 1578, and was finished in 1604, at Henry IV.’s expense, under the direction of Marchand. It was reconstructed and lowered in 1852. It consists of two parts; the northern one contains seven circular arches, the southern one only five. Its total length is 1020 feet, and its breadth 78; it has semicircular recesses with stone seats, and forty-two ornamental lamp-posts.



PALAIS DE JUSTICE.



CATHEDRAL OF NOTRE-DAME.



CATHEDRAL OF NOTRE-DAME (SIDE VIEW).

On the square area, at the junction of the two parts of the bridge, a bronze statue of Henry IV. was erected by his widow, Marie de Médicis. Her father, Cosmo de Médicis, had sent her a bronze horse for this purpose, and a figure of the king to suit it was cast in France. This statue was destroyed in 1792; and on its site Napoleon intended to erect a magnificent granite obelisk of the height of 200 feet, when the events of 1814 put an end to the project. In 1818, the present statue, cast by order of Louis XVIII., and paid for by public subscription, was inaugurated with much ceremony. The model was by Lemot, and the statue itself, formed out of several others, including those of Napoleon and Desaix, was cast by Piggiani. Underneath the pedestal was placed a magnificent copy of the *Henriade* of Voltaire. The height of this beautiful statue is 14 feet, its weight 30,000 lb., and it cost 337,860 fr. The pedestal, of white marble, is approached by seven steps of the same, running all round, and bears a Latin inscription commemorating the inauguration (August 25th, 1818), and another copied from that of the old statue.

The lateral faces have two bronze bas-reliefs; in one, Henry IV. is seen commanding food to be distributed to the inhabitants of Paris, who, during the siege of the capital, had taken refuge in his camp; in the other, the king, entering as a conqueror, stops in the Parvis de Notre Dame, and orders the provost of Paris to bear his message of peace to the inhabitants. Behind the statue, a double-branched flight of stairs leads to a summer café chantant, *Le Vert Galant*, and a swimming-school (1).

From the middle of this bridge the stranger passes into the PLACE DAUPHINE, formed in 1608, and named after the Dauphin, afterwards Louis XIII. It is triangular; in the centre is a fountain, after the designs of Percier and Fontaine, erected in 1803, to the memory of General Desaix, who fell at the battle of Marengo. The bust of the hero, crowned with laurel by the allegorical figure of France, is placed on a circular basement. This "place," formerly the residence of the officers of the *Parlement*, was the scene of some festivities under Louis XIV.

The Quai de l'Horloge, bearing traces of the incendiarism of the Commune, leads to the Boulevard du Palais, where we see the imposing front of the

PALAIS DE JUSTICE.—This vast edifice is nearly as old as the Palais des Thermes, (see p. 306,) and was used for public purposes long before the invasion of the Franks, since in 1784

(1) On the Pont Neuf there formerly stood the *Pompe de la Samaritaine*, so called from a bronze bas-relief on it, of Jesus and the woman of Samaria. It was built in 1604 to supply water to the Tuileries and the Louvre, and demolished in 1813.

a bas-relief, representing Mercury, apparently of the 4th century, was found during some excavations in a part of the building facing the rue de la Barillerie, now the Boulevard. On the same stone was the figure of a ship, being the well-known symbol of Paris. The kings of France of the first race resided in this palace, and those of the third, until about the end of the 14th century; Robert, son of Hugh Capet, made considerable additions to it about the year 1000; it was entirely rebuilt by Philippe le Bel in 1313; Louis XI., Charles VIII., and Louis XII., extended it, and Francis I. made it his residence in 1531. One of its principal halls, called *Grande Salle du Palais*, now replaced by the *Salle des Pas Perdus*, erected in 1622 by Desbrosses, was destroyed by fire in 1648. There was an immense marble table there, which was used for the royal banquets, and at certain periods of the year, it performed the office of a stage, on which the clerks of the palace, called *Clercs de la Basoche*, diverted the public with satirical performances and farces. In 1776 a fire broke out in the buildings adjoining the *Sainte Chapelle*, (see p. 241) and completely destroyed them.

Exterior.—The front, facing the Boulevard du Palais (1), consists of a central body and two wings enclosing an ample court, separated from the street by an iron railing, richly wrought and gilt. The central body is decorated with four Doric columns, supporting four colossal figures above the entablature, which is crowned with an attic surmounted by a lofty quadrangular dome. It receives access from a stately flight of steps, occupying upwards of half the breadth of the court. Fronting the Boulevard, the lateral wings extend north and south, also forming the rue de la Sainte Chapelle, thus enclosing a second court, which gives access to the splendid edifice of that name, and to the site of the *Hôtel de la Préfecture de Police*, now burnt down (May 24th, 1871). To the north the style of the building gradually changes from the Italian to the mixed Gothic of the 14th century, beginning with a body crowned with two segmental pediments, flanked by small turrets, and ending with a buttressed wing executed according to the original designs, which connects the palace with a large square tower, called *La Tour de l'Horloge*. (2) The design of this wing is continued along the Quai de l'Horloge, and terminates at a round tower, called the *Tour de César*, be-

(1) Opposite the Palace there formerly stood the Convent of St. Barthélemy.

(2) The bell, called *Tocsin du Palais*, now replaced in this tower, repeated the signal from St. Germain l'Auxerrois for the massacre of St. Bartholomew.

tween which and the adjoining *Tour Bombée* is the entrance to the *Conciergerie* (see p. 240). It was here the guillotine carts used to receive the victims of the Reign of Terror. Further on is a third round tower, crowned with battlements, called the *Tour d'Argent*, set fire to by the Commune. This portion also belongs to the *Conciergerie*. The splendid clock which now adorns the side of the palace facing the *Quai aux Fleurs*, was replaced there in 1852. (1) The figures of Piety and Justice which flank the dial-plate, the caryatides supporting the circular arch, and the angels supporting the coat-of-arms which crowns the pediment, are by Germain Pilon. It is profusely painted and gilt. In front of the principal court of the Palace criminals used to undergo the punishment of the *carcan*, or pillory, which was abolished in 1848.

Interior.—Having ascended the great flight of steps from the principal court, we enter the vestibule, occupying the whole breadth of the building. At the further end, to our left, we perceive a door, giving access to the upper story of the *Sainte Chapelle* (see p. 241). An elegant passage here gives access to the new buildings facing the new Boulevard and the Rue de la Sainte Chapelle, now much damaged by fire.

Returning to the principal entrance in the vestibule, a staircase leads to the *Cour d'Appel*. To our extreme right is the *Salle des Pas Perdus*. This Salle, situated above what were the kitchens in St. Louis's time, gives access to the *Aile des Tours*, opposite the Seine, which contains several offices of the Civil Tribunal, and to the Court of Cassation, the libraries, &c. It is Doric, and is bisected by a line of lofty arcades, with a double-arched ceiling. It is 216 feet by 84, and contains a fine monument by Dumont, erected in 1822, under one of the arches, to the memory of Malesherbes. It consists of a basement and two Ionic columns, surmounted by a pediment, with his statue by Bosio, and the inscription :

Strenue semper fidellis regi suo, in solio veritatem, præsidium in carcere attulit.

Two statues, France and Fidelity, by Bosio, occupy the lateral plinths. The panel of the basement contains a bas-relief by Cortot: Louis XVI. in conference with the Counsel for his defence. This, removed in 1830, was replaced in 1846.

Opposite this monument a passage, under a double-branched staircase, leads to a glazed court, giving access to the chambers

(1) Charles V. had it constructed in 1307, it being the first large clock seen in Paris. He also appointed a clever artisan, Henri de Vie, a German by birth, to regulate it. The decorations were finished in 1655, and repaired in 1685, under Louis XIV.

of the *Tribunal de Première Instance*, the series of which ends in the upper gallery, accessible by the same staircase.

We must now retrace our steps through the *Salle des Pas Perdus*, immediately on leaving which, we perceive a long passage, giving access to various audience halls and offices:

1. To the *Cour d'Appel Correctionnelle*. This is entered by passing between the branches of a staircase to our left;

2. To the *Chambre des Requêtes*, a large hall, with statues of Tronchet and Portalis, and a painting representing the Roman Ambassadors before the Areopagus of Athens. This hall is reached by a narrow passage, the entrance to which lies opposite the *Cour d'Appel Correctionnelle*. At the end of this gallery is a statue of St. Louis, standing against the wall of one of the towers, in which the will of Louis XIV., immediately on its being received by the Parliament, was enclosed in a recess, and bricked up, in order that its execution might become impossible. A smaller gallery to the left, at right angles with the former, having over its entrance medallions of Charles V., Justinian, Louis XIII., and Charlemagne, has its panels filled with portraits of the most eminent French lawyers.

3. Lastly, continuing along the main passage, and proceeding to its right-hand extremity, we enter one of the most elegant monumental vestibules of modern Paris. Here a noble double-branched staircase leads to the new *Courts of Assize*, one of which is already adorned with allegorical paintings. The *Procureur de la République* sits to the right of the judges; the jury are on the same side along the wall; the prisoners' bench is opposite, each prisoner having a gendarme by his side; the counsel for the defence sit in front of this bench (1.)

This vestibule is the entrance-hall of the new western front of the Palace, which consists of a colonnade of ten engaged mixed Corinthian and Doric pillars. A central flight of steps gives access from without to the vestibule described above.

The Court of Cassation holds its sittings in a spacious room, built by St. Louis, and afterwards used as a throne-room. At a later period the *Grande Chambre* of the Parlement used to hold its sittings there. The other courts are very ordinary apartments.

The chief entrance-court gives access on the right to the *CONCIERGERIE*, the most-interesting part of the old palace,

(1) Persons desirous of witnessing a trial should go early to find seats. The old Court of Assizes, now pulled down, had a ceiling painted in 1688 by Bon Boullongne, which has been preserved.

on account of its many melancholy associations relating to the first French revolution. It was the prison of the royal palace, and its name is derived from the *concierger* (keeper), who was the chief of a jurisdiction called *Bailliage du Palais*, had the title of *bailli*, and enjoyed several privileges. It has a floating population of about 120 persons (see p. 71). Owing to the devastation of this part of the Palace by the Commune strangers are no longer admitted. The prison in which Marie Antoinette was confined, and which was situated in the *Tour d'Argent* (see p. 239), was destroyed by fire May 24th, 1871, together with all the paintings and other relics connected with her imprisonment. Princess Elizabeth and Robespierre were also confined here. Some parts of this wing have escaped destruction: thus a dark passage leads to a room on the ground floor of the *Tour d'Argent*, where St. Louis is said to have kept his treasure. It is a lofty chamber with a ribbed vault. From one of the windows is seen an arched staircase leading to the Seine, and closed by a heavy grated door. The vaulted passage communicating with it is said to have been formerly used to convey to the Seine the dead bodies of the victims of the celebrated *oubliettes* of the palace. Can be visited on applying for a ticket to the *Bureau des Prisons*, Cour du Harlay.

In the Rue de la Sainte Chapelle there are the prisons of the *Dépôt Judiciaire*, formerly called *Souricières*, and now constructed on the cellular system like the prison of Mazas (see p. 68). Gfeco, Imperatori, Trabucco, and Scaglioni were confined here in 1864 previous to their trial for conspiracy against the Emperor's life. The prison communicates with the Palais de Justice by a subterranean passage, through which the prisoners are conducted for trial or examination. In the second court of the Palais de Justice we find the

SAINTE CHAPELLE, erected in 1245—8, by the architect Pierre de Montreuil, for the reception of the relics (including the crown of thorns and a piece of the true cross), bought of Baldwin, Emperor of Constantinople, by St. Louis.

Exterior.—The front of this splendid building consists of an under-croft porch of three Gothic arches, intersected by buttresses, two of which end laterally in two engaged spired towers, connected on the outside by a gallery and parapet crowning the upper portico. Between the towers is a crocketed gable, surmounting a splendid rose-window constructed by Charles VIII. The spires are octagonal, and encircled with a crown of thorns at half their height. The upper windows are surmounted by crocketed canopies, connected by an open-worked parapet crowning the whole, on which we see

eighth statues of angels, cast in lead, by Geoffroy Dechaune. The height of the edifice is 139 feet; its length 118 feet, and breadth 55 feet. The roof is steep and surmounted by a lofty spire, 108 feet in height, richly crocketed and gilt, and adorned at its base with the statues of the 12 apostles, cast in zinc. It was erected in 1853, to replace another 100 feet high, burnt down in 1630.

Interior.—The visitor for the present enters the upper chapel by the winding staircase of one of the towers. It consists of a nave and semi-circular choir, comprising a space of 108 feet by 34; the former has four windows on each side, the latter seven all around and lancet-arched. They are separated by clusters of three detached columns, with bases and capitals; the whole is gorgeously painted and gilt in lozenges, diamonds, &c., with fleurs de lys interspersed. The basement is adorned with elliptical arches from pier to pier; the quatre-foils of the tracing are filled with old frescoes in wax, revived, representing the deaths of various martyrs; under the third window of the nave two of the arches on each side recede into an ambry adorned in continuity with the rest. Close to that on the right is a small door giving access to a chamber, called *Oratoire de Louis IX.*, where that monarch used to retire in order to hear mass from a small window looking into the nave. At the extremity of the choir is a low vaulted square chapel, the roof of which is supported by seven arches resting on slender columns; in the front spandrels are two angels. Above it is a Gothic canopy for a statue. A screen of three trifoliate arches, resting on low columns, with perforated spandrels, and richly gilt, connects this chapel on either side with the main basement. Two beautiful winding staircases of wood, richly gilt, give access to the roof of the small chapel; that to the right is an exact copy of the left-hand one, which is of the 13th century, and was preserved from destruction by the care of M. Lenoir. The statues of the Apostles, modelled with great precision after some of the original ones which were discovered on the Mont Valérien, during the construction of the fort, stand on brackets in front of the piers. All the windows are filled with beautiful stained glass of 1248, which escaped destruction during the revolutions. (1) Some portions, which were missing, have

(1) The subjects therein represented in various compartments are, beginning from the left on entering, 1st window: the Creation of the World, the Fall, the History of the Patriarchs; 2d. and 3d. the History of Moses; 4th. Scenes from the Books of Joshua, Judges, and Ruth; 5th, the Histories of Gideon, Jephtha, and Samson; 6th. the Prophecies of Isaiah—the Tree of Jesse,

cessfully supplied, according to the cartoons designed
 eil. That of the great rose-window is splendid ;
 a gallery, fronted with a Gothic balustrade, rests upon
 rches, the tympana of which are charged with quaint
 f a religious character. The visitor, on descending one
 nding staircases, enters the undercroft chapel, once a
 church, now completely repaired. Detached columns
 he ribs of the vault, and form two narrow aisles.
 drills are charged with bas-reliefs, most of which are
 e. The floor is rich in tombstones. A well-endowed
 nd prelacy was founded here by St. Louis, and
 emarkable for its litigious propensities, so admirably
 y Boileau in his immortal *Lutrin*. That poet was him-
 d in the lower chapel, where his tombstone is still to
 ee p. 282). The Sainte Chapelle with its relics cost
 a sum equal to 2,800,000 fr., and its restoration has
 4,718 fr. In 1789 it was converted into the depot
 chives of the Courts of Justice, not, however, until
 al decorations of both chapels had been destroyed.
 e repairs old plans of the building as originally de-
 ere found. Architect, M. Boeswilwald. Admittance
 at 10 to 4 by a fee.

ring this court, we find to our left the
 U CHANGE.—Upon this spot stood the *Grand Pont*,
 bridge, originally the only communication between
 la Cité and the northern bank of the Seine. In
 is VII. fixed the residence of money-changers here,
 its name. Several times destroyed and rebuilt, it
 down in 1621, and reconstructed in 1647 of stone,
 ses on each side, demolished in 1788. It was re-
 1860 of three elliptical arches. The fine new
 front of the Palais de Justice is the

AL DE COMMERCE.—Erected on the site once occu-
 he *Carcer Glaucini* under the Roman Empire, and
 the Church and Convent of St. Barthélémi. The
 difice, which also comprises the Chambers of the
 es Prud'hommes (see p. 62), is Corinthian, partaking
 g the Genealogy of the Kings of Judah ; 7th. the Histo-
 in the Evangelist, the Virgin, and the Infancy of Jesus ;
 ivine Mission of Jesus, his Passion, Resurrection, and
 ; 9th. the Legend of St. John the Baptist, the Prophecies
 10th. the Visions and Prophecies of Ezekiel ; 11th. the
 Prophecies, and Lamentations of Jeremiah, the History
 ; 12th. the History of Judith ; 13th. Various others sub-
 a from the Old Testament ; 14th. the History of Saul
 l ; 15th. the History of St. Louis, and the Translation of
 of Thorns.

of the style of the Renaissance, and profusely sculptured. The interior is divided into a number of audience-halls, waiting-rooms, offices, &c. The principal audience-hall is painted by M. Robert Fleury. Two particularly elegant portions of the edifice are worthy of a visit. The first is the double-branched elliptical staircase situated under the cupola which rises from the centre of the building. The other is the *Cour d'Honneur*, a vast court glazed over, and surrounded with two tiers of galleries resting on fluted Corinthian columns with pedestals, the upper gallery being fronted with balustrades. This court, which contains two bronze busts, one of Colbert, and the other of L'Hôpital, is the *Salle des Pas-Perdus*, or waiting-hall of the place (see p. 61).

The whole of this part of old Paris was granted by Dagobert to his goldsmith and minister St. Eloi, and called *La Ceinture de St. Eloi*. St. Marcel was buried in one of the streets which intersected this ground, called the rue de la Calandre. The legends connected with this quarter of Paris are innumerable.

The Boulevard is continued to the Left Bank across the PONT ST. MICHEL, so called as early as 1424, from a neighbouring church. Having fallen down in 1616, it was rebuilt in stone, with houses on the sides. These were taken down in 1804, and it has now been rebuilt of 3 arches, in order to bring it in a line with the Boulevard. (See p. 307.) Its present dimensions are 55 metres by 30. The cost of re-construction was 1,800,000 fr. It was here the insurgents of June 1848 formed their most scientific barricade, demolished by cannon on the 24th.

East of this, is the PETIT PONT, now reconstructed of one single arch. (1) A bridge, the only communication between the Ile de la Cité and the southern bank of the Seine, existed at this spot before the Roman conquest. It was carried away, by inundations or ice, thirteen times between the 13th and

(1) This bridge was defended by a fort called the *Petit Châtelet* which was destroyed by the inundation of 1296. It was rebuilt in 1369, by Hugues Aubriot, prévôt of Paris, who also built the Bastille. It afterwards became a prison for debtors. This fort was considered as the real gate of Paris under St. Louis, just as the Grand Châtelet (see p. 214) was the entrance of Paris on the northern side. In a tariff for the toll to be paid at the Petit Pont, fixed by St. Louis, it is ordained that a monkey for sale shall pay 4 deniers toll; but if it belong to a *joculateur*, or juggler, the latter may save the amount by making the monkey dance before the toll-taker. Hence the origin of the proverb: *payer en monnaie de singe*. A ballad-singer was also allowed to sing a song instead of toll.

ies, and rebuilt of wood, with houses on it, in 1659. was burned down, but soon after rebuilt of stone.

On rue Neuve Notre Dame, the visitor will enter the COUR DE NOTRE DAME, a spacious area, which was built in 1659, when Maurice de Sully, 68th bishop of Paris, pulled down the houses, and formed a suitable approach to the

No. 2, place du Parvis, once a foundling hospital, the *Bureau central d'admission dans les Hôpitaux* (No. 121). Opposite to this is the

HOTEL DIEU.—This is the most ancient hospital in Paris, its origin being attributed to St. Landry, bishop of Paris, in the reign of Childeric II. It was at first an asylum for the poor, but it was not until the 13th century that patients were admitted. Philip Augustus is the first king known to have been a benefactor to it, and by him it was styled *Maison de Dieu*. St. Louis enlarged the hospital, exempted it from taxes and duties, and assigned an annual revenue to it.

Louis XIII., Louis XIV., Louis XV., Louis XVI., and many private individuals contributed to its improvement by donations and legacies. In 1789 it was called *Hospice de la Charité*. It is now about to be replaced by another in the same construction on the Quai Napoléon, at a cost of 1,000,000 fr., and covering a space of 22,000 square metres or 5 acres and a half. In the present building the hall after the vestibule contains a marble statue of the celebrated philanthropist M. de Monthyon, erected in 1820, and was a great benefactor to the poor of Paris. Opposite this statue is one of St. Vincent. On the walls are portraits of Bichat, Derault, Dupuytren, Boudon, Méry, Desault, and Thibault, besides an elegant marble monument to Desault. Crossing the Seine by an inner passage, we enter a hall containing six inscriptions on marble commemorating the benefactors of the establishment, and statues of St. Landry, and St. Louis. In the adjoining court is a noble and interesting chapel, of the 6th century, since mentioned by Gregory of Tours, who lodged for some time in the buildings annexed. It was once known as the church of St. Julien le Pauvre, and has an entrance by the street named after it. It consists of a nave and aisles, with a choir of groined vaulting. Pillaged by the Normans in the ninth century, it afterwards became the property of the Abbey of St. Denis, which derived a good revenue from its well-endowed lands, and is said to be miraculous.

At the eastern extremity of the *Hôtel Dieu*, is the

LA DOUBLÉ, built in 1634.—A *double* (two liards) was

paid as toll on it till 1789, whence its name. It has now been rebuilt of one arch. North of this, is the stupendous fabric of

THE CATHEDRAL CHURCH OF NOTRE DAME.—The precise dates of this splendid edifice have never been accurately fixed. It appears certain that a temple existed on this spot in the time of the Romans, the foundations being discovered in 1711, when nine large stones were found: one a votive altar raised by the *Nautæ Parisiaci*, to Jove, and another bearing the effigy of the Gallic deity Hesus. They have often been described, and are now at the *Palais des Thermes* (see p. 306.) On the site of this temple a church dedicated to St. Stephen was erected about 365, in the time of Valentinian I. This was rebuilt by Childebert, about 522, and is spoken of by Fortunatus, bishop of Poitiers, who says that it contained thirty columns, "*ter decem ornata columnis.*" Robert, son of Hugh Capet, undertook the reconstruction of this church, which was called *Notre Dame*, from one of its chapels which Childebert had dedicated to the Virgin. The first stone was laid by Pope Alexander III., who had taken refuge in France, while Maurice de Saliac was bishop of the diocese. The high altar was consecrated in 1182 by Henry, legate of the Holy See; and in 1185, Heraclius, Patriarch of Jerusalem, who had come to Paris to preach the third crusade, officiated in the church for the first time. The west front was finished by Bishop Maurice de Sully in 1223, during the reign of Philip Augustus; and the southern transept with the portal in 1257, during the reign of St. Louis, according to the following inscription renewed on the wall of that part of the edifice:—

Anno Domini MCCLVII. Mense Februario idus secundo

Hoc fuit inceptum Christi genitricis honore.

Kallensi Lathomo vivente Iohanne magistro.

The architect's name was *Maistre Jehan de Chelles*. The northern transept and portal, as also the canopies surmounting the lateral windows, were erected in 1312, by Philippe le Bel, with part of the proceeds of the confiscated estates of the Templars. The *Porte Rouge*, on the northern side, was erected in 1407 by Jean Sans-Peur, Duke of Burgundy, the assassin of the Duke of Orleans, as an expiation for his crime. The internal works of the choir were begun by order of Louis XIV., in 1699, and finished in 1714. The pavement of Notre Dame was so much below the level of the *Parvis*, in 1748, that a flight of 13 steps led to it. In that year the ground was lowered as at present.

Exterior.—This edifice, now completely repaired in the course of twenty years, is a regular cruciform church, having an octagonal eastern end. At the western end are two lofty square towers, intended to support spires. Behind

them there is now a new spire surmounted by a gilt cross and replacing one of the 13th century, taken down in 1797. Its height is 135 feet from the roof. The lead with which it is coated weighs 300 tons. It is adorned with several statues. The dimensions of this church were engraved on a brass tablet, in old French verse, and fixed against one of the pillars; they were stated to be as follows:—length 390 feet, width at transepts 144 ft., height of vaulting 102 ft., height of western towers 204 ft., width of western front 128 ft. The length of the nave is 225 ft., width 39 ft.; the roof is 356 feet in length, formed of chesnut timber, and rising 30 feet above the vaulting; height of windows, 36 feet; it will hold 21,000 persons. The foundations are laid 18 feet below the soil, on a hard stratum of gravel. The general style is of the pure pointed architecture, with vast flying buttresses fronted by crocketed pinnacles; those parts built in the 14th century being closely copied from what previously existed. The western front is at once the finest and most remarkable feature. Three ample portals lead into the nave and aisles. They each form a series of retiring arches, with angels, saints, &c. in the intermediate mouldings. The portals are bisected by square pillars (1); the tympana of their ogives are richly-sculptured. The same style exists also in the portals of the transepts. The subjects of the sculptures which adorn these portals are no where treated in a form so attractive as in Victor Hugo's *Notre Dame de Paris*. The ogive of the *Portail du Milieu* represents the Last Judgment, in three parts, viz:—1. the angels sounding the last trump, the tombs opening, and the dead rising; 2. the separation of the righteous from the wicked; 3. the Saviour on his throne, worshipped by the Virgin and St. John the Evangelist, and accompanied by angels bearing emblems of the crucifixion. Among the sculptures of the arch may be remarked figures of Moses and Aaron; the Saviour treading beneath his feet the wicked, whom Satan is dragging to hell; the rider on the red horse at the opening of the second seal; the blessedness of the saints, &c. The sides of this entrance have 24 bas-reliefs, representing 12 virtues, with their opposite vices. Beyond these are four other bas-reliefs: the

(1) That of the central one was removed on Jan. 1st, 1852, on the occasion of the thanksgivings for the renewal of the President's powers, but has since been replaced. In a cavity within the pillar was found a bronze plate, containing an inscription to the effect, that the first stone of the new entrance was laid in 1771; and also a medal in copper, with the effigy of Louis XV., and the inscription "Ludovious XV., Rex Christianissimus."

offering of Abraham; the departure of Abraham for ~~Canaan~~; Job beholding the destruction of his flocks and herds by a torrent; and Job reproved by his wife. The statues of the 12 apostles, which filled the niches of this portal and the southern one, and were destroyed at the revolution in 1793, have been replaced by new ones, copied from the original drawings. The pillar of the *Portail Ste. Anne* is ornamented with a statue of St. Marcel treading upon a dragon, which had disinterred a woman to devour her. In the tympan above the door are several compartments, in which are sculptured,—Joseph putting away Mary; Joseph brought back by an angel; Joseph taking the Virgin to his home; the Revelation of the birth of John the Baptist; the Annunciation; the Visitation; the Nativity; the Angel appearing to the Shepherds; Herod holding his Council; the Wise Men on their way to Bethlehem; the Offering of the Wise Men; and the Presentation in the Temple. Above these are figures of the Virgin and Child accompanied by angels, Solomon praying, and St. Marcel. On the pillar between the two doors of the *Portail de la Vierge*, on the left, is a statue of the Virgin and Child. The tympan is in three parts, namely,—figures of six prophets, the Death of the Virgin, and the Crowning of the Virgin. The arch above is adorned with figures of angels and saints. Above and beyond the niches are various bas-reliefs, representing subjects taken from church history. The most interesting bas-reliefs of this entrance are the 12 signs of the zodiac, and the agricultural labours of the 12 months of the year, on the door-posts. The sixth sign, Virgo, is represented by a sculptor forming a statue, supposed to be that of the Virgin. On the right side of this pillar are sculptured the age of man in six stages, from youth to decrepitude; on the left, the different seasons of the year, in six bas-reliefs. The two lateral doors are ornamented with much admired iron-work, excuted by Bis-cornette about 1580. The buttresses on each side of the doors have each a niche, in which were statues of Religion, Faith, St. Denis, and St. Stephen. Immediately above the three doors is a gallery of small pillars supporting trefoils, called *Galerie des Rois*, which formerly contained 28 statues of the kings of France, from Childebert I. to Philip II. All these, executed in the 13th century, were destroyed in 1793, but 20 of them have now been replaced. Above will be seen the *Galerie de la Vierge*, now, as it formerly was, decorated with a colossal statue of the Virgin between two angels holding chandeliers; right and left are figures of Adam and Eve. Above this gallery is the large rose-window between the towers, and in each of the latter are pointed arches, over which runs a

lofty gallery of slender shafts, called the *Galerie des Colonnes*, and continued round the sides; above rises the last division of the towers, each side occupied with coupled windows, and rich buttresses at the angles crowned by an open-worked battlement of quatrefoils; they are ascended by a staircase of 389 steps from the rue du Cloître. (1) The southern side of the church is plainer than the northern, having been partly blocked up by the archiepiscopal palace. The portal of the southern transept, called *Portail St. Marcel*, is pinnacled and ornamented with bas-reliefs. Those in the tympan of the arch represent St. Stephen: 1, instructing the Jews; 2, answering the Jews' arguments; 3, insulted by the Jews; 4, his lapidation; and 5, his burial. Above is a figure of Christ pronouncing his benediction; two angels at his sides are in the attitude of adoration; the arches are ornamented with small figures of angels, prophets, patriarchs, bishops, &c. Above the porch is the great rose-window, and over it a smaller one; the gable, flanked by two turrets, supports a statue of St. Stephen. On the sides of the entrance are eight bas-reliefs, taken from the saint's life. The fronts of the lateral canopies contain bas-reliefs representing St. Martin sharing his mantle with a mendicant; and Christ, with two angels, carrying the soul of St. Stephen to heaven. In niches are two large statues of Moses and Aaron. Adjoining this is the new *Sacristy* of the church, communicating by a short passage with one of the chapels of the choir. It is of recent construction, and its Gothic design is in keeping with that of the church. On the central pillar of the grand northern porch, *Portail Septentrional*, is a statue of the Virgin crushing the dragon. In the tympan above are the Nativity, the Adoration of the Wise Men, the Presentation in the Temple, the Massacre of the Innocents, the Flight into Egypt, and five scenes of the Deliverance of Demoniacs. Above sits a monarch

(4) The towers of Notre Dame afford one of the finest views of Paris that can be imagined. A spire, above the transept, was pulled down in 1792, for the lead, and six bells were melted. The cathedral formerly possessed a fine peal of bells, of which only one remains in the southern tower; it was baptized *Emmanuel Louise-Thérèse*, in 1632, in the presence of Louis XIV., and his queen Thérèse. It is called the *bourdon*, weighs 32,000 lb., and the clapper 976 lb. The other bell, named *Marie*, weighing 25,000 lb., was broken and melted down in 1792, as were eight bells of the northern tower. In the southern tower there are now four new bells for the clock, weighing respectively 2,000 kil., 4,335 kil., 925 kil., and 737 kil. There is also another bell here, brought from Sebastopol. The mechanism of the clock is curious.

presenting a sealed volume to suppliants kneeling. The arches are ornamented like the others. The statues which filled the niches were destroyed in 1793. The *Porte Rouge* is surmounted by a triangular canopy. In the tympan of the arch, are Jesus Christ and the Virgin crowned by an angel; on the right and left, Jean Sans Peur, Duke of Burgundy, and Margaret of Bavaria, his duchess, kneeling. In the arches are groups of the miracles of St. Marcel. Between the *Porte Rouge* and the eastern extremity of the church are seven bas-reliefs, representing : the death of the Virgin ; the funeral of the Virgin ; the Assumption ; Christ surrounded by angels ; Christ and the Virgin on a throne ; the Virgin at the feet of Christ in agony ; and a woman about to sell herself to the Devil, delivered by the Virgin. The whole edifice is now surrounded with an elegant railing.

Interior.—It consists of a nave and choir with double aisles and lateral chapels. The pillars of the nave are four feet in diameter, and support pointed arches resting upon enriched capitals. The pillars of the aisles are alternately simply circular and clustered with 12 slender columns each. The rose-windows are exceedingly beautiful, and still preserve their stained glass of the 13th century ; that of the chapel windows is chiefly modern. (1) The organ is remarkably fine ; it is 45 feet in height, 36 in breadth, and contains 3,484 pipes. The high altar was pulled down in 1789, but under the empire it was re-erected, and such of the works of art as could be collected were restored. The lateral chapels of Notre Dame were formerly remarkable for their splendour, the walls being covered with marble, or finely-carved wainscoting, and containing sumptuous tombs belonging to noble families. These were stripped of their riches in 1793 ; many of them, however, have been repaired. (2)

(1) Immense vaults, extending the entire length of the nave, were formed in 1666 and 1711, for the interment of the archbishops, canons, etc., of the cathedral. They were profaned during the Reign of Terror ; the bodies, including the entrails of Louis XIII. and Louis XIV., were taken out and cast into the sewers, and the leaden coffins melted down into bullets. During the present repairs other vaults have been discovered, containing various tombs and coffins, with several curious relics, besides the body of Isabella of Hainault, mother of Louis VIII. (1189.)

(2) On the wall of the northern tower, in the aisle, we see a bas-relief of 1464, forming part of the tomb of Etienne Yver, removed from the chapel of St. Nicholas. The sculpture represents the soul ascending from the grave to the celestial regions, while the body, which is seen beneath, is being consumed by worms.

Choir.—The visitor will, in the right aisle, find a person who will admit him to the *Sacristy* on taking a ticket, price 50 c. It consists of a spacious and lofty hall, with three windows in the pointed style, decorated with the portraits of 24 archbishops of Paris, from St. Landry, who lived in the time of Charlemagne, to Archbishop Affre, who fell in the insurrection of June 1848 and is represented [as on his death-bed (see p. 229 n.) The furniture of the room consists of oaken presses containing the precious church utensils and vestments for which this cathedral is celebrated. Here will be seen croziers, mitres, and crosses, sparkling with precious stones; the robes worn by Pius VII. at the coronation of Napoleon I. (1); several series of most gorgeous robes, profusely embroidered in gold and silver; the mask of Archbishop Affre, taken 24 hours after his death, the ball with which he was struck and the two vertebræ that received it. Among the church-utensils, a splendid ostensory will be remarked, which was used at the baptism of the Duke of Bordeaux. It is studded with precious stones producing a most dazzling effect. There is also a pyx presented to the church by St. Louis, a remarkable specimen of the taste and workmanship of the 13th century. There are also one of the 10th, and another of the 11th centuries. A statue of the Virgin and Child, executed in silver, and of the size of life, stands on one of the presses; it was given to the church by Charles X. Opposite this stands the bust of Archbishop Affre, and full-length portraits of Mgr. de Quelen, the predecessor of Archbishop Affre, by Perdreau, and of Archbishop Sibour, his successor, who was murdered at the porch of St. Etienne du Mont (see p. 321 n.), by Court, complete the series of curiosities preserved here. On leaving this room a short passage to the right opens into the *Salle du Conseil*, a room not so lofty as the former, lit by four ogive windows. The only furniture it contains is a series of oaken seats, occupied on council-days by the archbishop and his canons, and two paintings, one a full-length portrait of Archbishop Affre, and the other representing the death of that pre-

(1) At the sacking of St. Germain l'Auxerrois and the archbishop's palace, in 1831, the populace broke into the sacristy of Notre Dame, and, headed by officers of the National Guards, destroyed every thing that came within their reach. The damage thus occasioned was immense; the coronation robes of Napoleon, and the splendid dresses he presented to the bishops and the chapter on the occasion of that ceremony, were torn up for the sake of their gold embroidery. They have, however, since been repaired. A celebrated artist who was making a most elaborate picture of the interior of Notre Dame, having left it on the easel in the vestry, found it cut into a thousand pieces.

late on the barricade of the Faubourg St. Antoine, both by Lafon. This sacristy was inaugurated in April, 1854.

On leaving the Sacristy, the visitor will find to his left, in the third chapel of the choir, a splendid monument erected to the memory of Mgr. Affre. The figure of the prelate, executed in white marble by Debay, is reclining on the barricade where he received his death-wound; his hand still holds aloft the olive-branch, the emblem of peace, and his last words: "*Puisse mon sang être le dernier versé!*" are written above. The countenance bears the expression of exquisite pain mingled with resignation, admirably conceived by the artist. The basement of the monument is enriched with a haut-relief, representing the Archbishop going towards the barricade, and preceded by a young man bearing an olive-branch. National guards and soldiers are in the act of expressing their gratitude for his noble endeavour to stop the effusion of blood.

The fifth chapel, next to the sacristy, is that of St. Géraud, Baron d'Aurillac, remarkable for having been the place where the young Dauphin, son of Louis XVI., was buried in 1795. (1) It now contains a marble slab recording the death of Cardinal Garibaldi, who died here in 1853. The sixth chapel, that of the Count d'Harcourt contains a splendid monument after the designs of Pigalle, to the memory of that nobleman, who died in 1769. His figure is seen in a reclining posture, half concealed by the coffin in which he is to be enclosed. The lid of the coffin is held by a weeping genius, while at the other end Death shows that his hours are numbered. The windows of the 7th chapel represent, in stained glass, a variety of Scripture and legendary subjects in numerous compartments. In the 8th, an old fresco, representing the Adoration of the Virgin and Child, has been restored. In the ninth chapel we see a splendid monument, by Desaine, to the memory of Cardinal de Belloy, Archbishop of Paris, who died in 1806 in his 99th year. It represents the Prelate seated in a chair on the basement, bestowing alms on a poor mother and her daughter; his left hand rests on the Bible. The Cardinal's head is remarkable for its expression and resemblance. The 10th chapel contains a sarcophagus of black marble bearing the statue of the Cardinal de Noailles, Archbishop of Paris, who died in 1729. In the eleventh chapel there is another monument, representing Leclerc de Juigné, Archbishop of Paris, who died in 1811. He is in a kneeling posture, in the attitude of prayer. The figure, remarkable for its execution, is in white marble and haut-relief, by Cartelier. The other chapels are still bare.

(1) According to other accounts the Church of St. Marguerite.

Chancel.—This is separated from the aisle by a richly-gilt iron railing of elegant design. The first object that strikes the eye on entering this part of the choir is the carved work of the stalls, in oak. They are sculptured and decorated with bas-reliefs of the principal events in the life of the Virgin, and other sacred subjects, executed by Duboulon, after the designs of René Carpentier, a pupil of Girardon. The stalls are terminated by two thrones of great beauty, surmounted by canopies, and adorned with angels holding emblems of religion. At the coronation of Napoleon I., the Pope occupied that to the right, Cardinal de Belloy that to the left. The sanctuary and high altar are each approached by flights of steps formed of Languedoc marble; over the altar is a marble group by Coustou, of fine design and execution, representing the Descent from the Cross. This beautiful work is called "The Vow of Louis XIII." Two statues, one of that monarch, the other of Louis XIV., have been now replaced here. It was supposed that they had been destroyed during the sacking of the Archbishop's palace in 1831, but they were fortunately saved and conveyed to Versailles. During the reign of Terror they had been concealed and were restored in 1816. Upon the exterior of the wall that encloses the chancel are 23 curious and valuable sculptured compartments in alto-rilievo, begun by *Maistre Jehan Roux*, and finished by *Maistre Jehan Le Boultelier* in 1352. They represent various passages in the life of Christ. (1) The figures were originally coloured to represent nature.

There are several excellent works upon Notre Dame, which will amply repay examination. (2)

(1) Beginning on the left: 1. The Visitation. 2. The Adoration of the Shepherds. 3. The Nativity. 4. The Adoration of "the wise men." 5. The Massacre of the Innocents. 6. The Flight into Egypt. 7. The Presentation in the Temple. 8. Christ in the midst of the Doctors. 9. The Baptism of Christ. 10. The Marriage of Cana in Galilee. 11. The Entry of Christ into Jerusalem. 12. The Last Supper. 13. Christ washing the feet of his Disciples. 14. Christ on the Mount of Olives. (The Crucifixion, the Entombment, the Resurrection, and the Ascension of Christ, were destroyed when alterations were made in the arches of the choir next the high altar.) 15. Christ and Mary Magdalen. 16. The Holy Women. 17. Christ appearing to the Apostles. 18. Christ and the two Disciples on their way to Emmaus. 19. Christ at table with the Disciples, breaking the Bread. 20. Christ again appearing to the Disciples. 21. The Incredulity of St. Thomas. 22. The miraculous draught of fishes. 23. The Mission of the Apostles. 24. Christ giving the Apostles his benediction before his Ascension.

(2) The principal are Gilbert, "*Histoire de Notre Dame*," vol. 4to., and Victor Hugo's "*Notre Dame*."

On the southern side of Notre Dame stood the **ARCHBISHOP'S PALACE**, erected by Bishop Maurice de Sully, in 1161, but rebuilt by Cardinal de Noailles in 1697.—The Constituent Assembly held their sittings there in 1789. It was afterwards inhabited by the chief surgeon of the Hôtel Dieu, and the chapel converted into an amphitheatre of anatomy. In 1802 it was restored to the clergy. The palace was a handsome residence, worthy of the see, and, with its gardens, occupied the southern extremity of the island. The apartments were splendid, and the furniture, partly antique, was valuable. The library was rich in MSS. of the middle ages, and contained many literary curiosities. But on Feb. 13, 1831, the populace, having sacked the church of St. Germain l'Auxerrois, proceeded to the archbishop's palace; and on that night and the following day every thing it contained was either broken, burnt, or thrown into the river. The palace had to be pulled down, and its site is now occupied by a promenade, adorned in the centre with a small Gothic fountain called

FONTAINE NOTRE DAME, erected in 1845. Its height is 60 feet, and its style is Gothic.

The new low building of Doric design, standing at the extreme point of the island is the **MORGUE**, where dead bodies are exposed, for which see page 67.

Close by, leading to the southern bank of the river, is the **PONT DE L'ARCHEVÊCHÉ**.—Built in 1827. It consists of three arches, from 18 to 20 yards in span. We now approach the

ILE SAINT LOUIS, originally called *Ile aux Vaches*.—Henry IV. conceived the project of erecting houses on this spot; but the execution of it was reserved for Louis XIII. It is connected with the Ile de la Cité by the **PONT ST. LOUIS**, affording a direct communication with the rue Louis Philippe, with which it is connected by a stone bridge of three arches, called, **PONT LOUIS PHILIPPE**. Part of the old bridge was burnt down in February, 1848, and then rebuilt under the name of *Pont de la Réforme*. On entering the island, we find at No. 6, the

BIBLIOTHÈQUE POLONAISE.—This library, founded by the Polish Literary Society, (see p. 96,) under the patronage of Prince Czartoryski, and other distinguished refugees, counts upwards of 50,000 volumes, comprising amongst other works, a valuable collection of manuscript and other documents relating to the history of Poland and Russia. Open daily from 11 to 3, holidays excepted.

Nearly opposite to this stands the

PONT DE LA TOURNELLE, so called from the old tower erected by Philip Augustus, that formerly stood on the opposite bank

of the river, reaching to the Quai St. Bernard. It was built by Marie in 1620, was twice carried away, and rebuilt about 1656. It consists of six arches, and is 380 feet by 42.

East of this is the suspension-bridge called

PONT DE CONSTANTINE, connecting the Quai de Bethune with the southern bank. It was constructed in 1837.

At the foot of the Quai de Bethune are the *Ecole de Natation de l'Hôtel Lambert*, for ladies, and the *Ecole Petit*, a swimming-school for gentlemen.

At No. 2, in the rue St. Louis en l'Île, is the

HÔTEL LAMBERT, built by Leveau, about 1640.—The court is small; a magnificent staircase, with a scroll-work balustrade, leads from a portico to the state apartments, which retain the gilding, painted panels, and ceilings, as originally executed, and produce a splendid effect. The ceilings in these rooms and in the long gallery are by Lesueur, Lebrun, and Leveau, executed with a degree of elaborate finish rarely to be met with. The hotel is rich in two historical souvenirs: Voltaire lived in it when he formed the plan of the *Henriade*; and in the gallery above-mentioned, Napoleon in 1815 held a last conference with his minister, M. de Montalivet, when he found that all was lost. This splendid hotel, once the residence of a wealthy *président du Parlement* of the 17th century, and afterwards used as a storehouse for the garrison of Paris, belongs to the Princess Czartoryska, whose judicious taste has restored it to all its former splendour.

Further down, in the same street, is the church of

ST. LOUIS EN L'ÎLE,—erected in 1664 on the site of a small chapel, built in 1606 by Leveau, Leduc and Doucet. It has a lofty polygonal spire (erected in 1765, according to an inscription on the tower), in open stone-work. The interior is of Corinthian design, and slightly cruciform, with an aisle running round the nave and choir. The sculptures, which consist of scroll-work in the cupola and its pendentives, were executed by J. B. Champagne, nephew of the celebrated painter of the same name. In the first chapel, to the right on entering, the altar-piece, representing Christ at Emmaus, is by Coypel. The University of Paris formerly used to visit this church in procession on festivals.

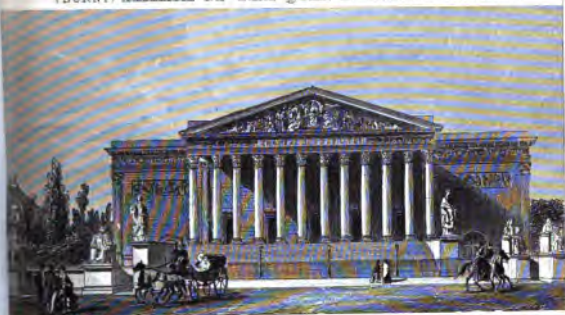
The northern quay of the Île St. Louis leads to the

PONT MARIE.—It was built by Marie, superintendent of the bridges in France, in 1635. Two arches were carried away by a flood, in 1638, with 22 out of 50 houses on it. The remaining houses were removed a short time before the revolution of 1789. It has 5 arches, and is 78 feet broad and 300 long.

At No. 11, Quai Napoléon, is a house, on the site of one



(BURNT) PALACE OF THE QUAY D'ORSAY. (MAY 23rd 1871)



LEGISLATIVE PALACE (VIEW FROM THE QUAY.)



LEGISLATIVE PALACE (VIEW FROM THE COURT.)

believed to have been that inhabited by Héloïse and Abelard. The door bears the monogram and portraits of those two unfortunate lovers. The corner-house, 1, rue Basse des Ursins, was inhabited by the Canon Fulbert. Further on, is the

PONT D'ARCOLE, a bridge of a single iron arch of 262 feet span and 65 in breadth. It cost 1,150,000 fr. (1)

Continuing along the Quay, we arrive at the

PONT NOTRE DAME, the oldest in Paris, built in 1499 by Jean Joconde, on the site of one dating from 1414, was reconstructed in 1855 at an expense of 1,200,000 francs. It has five arches, and is 362 feet by 50. In 1660, it was ornamented with statues and medallions of the kings of France; houses also stood on it, which were pulled down in 1786.

TWELFTH WALK.

This comprises parts of the 7th and 15th arrondissements.

The PONT ROYAL, designed by G. and J. H. Mansard, and built in 1684 by an Italian Dominican friar named *Frère Romain*, leads from the Tuileries to the Quai d'Orsay. It consists of five semicircular arches, and is 432 feet in length by 52 in breadth. This part of the river was formerly crossed by a ferry (*bac*), whence the rue du Bac derives its name. Upon the piers at each end are scales, commencing from the low water mark of 1719, (2) and divided into metres and decimetres, to show the height of the river. This bridge commands a fine view of Paris. Close to it is moored the *Frégate Ecole*, a model frigate, now fitted up for sea-water baths. Turning to the right, we see the ruins of the

CAISSE DES DÉPÔTS ET CONSIGNATIONS, formerly the *Hôtel de Lespine*, or *de Praslin*. It was burnt down by the Commune, with all the records, May 23d, 1871. Further down are the ruins of the

PALAIS DU QUAI D'ORSAY.—This magnificent edifice, begun under Napoleon I., continued in 1830, when Charles X. intended it for the exhibition of French manufactures, and completed by M. Lecorday, under Louis Philippe, was ultimately the seat of the Court of Accounts and the Council of State.

(1) In 1830 a young man, named Arcole, headed the people in their attack upon this bridge (defended by the Royal Guards) and was killed. This act of courage, similar to that displayed at Arcola by Napoleon, gave the bridge its present name.

(2) The highest waters known were in 1733 and 1740; in the latter year they attained 8 metres 20 centimetres. They reached the second stories of the houses on the Quai St. Bernard.

The following information is being furnished to you for your information and use. It is not intended to be a substitute for the information you should obtain from the appropriate authorities. The information is being furnished to you for your information and use. It is not intended to be a substitute for the information you should obtain from the appropriate authorities.

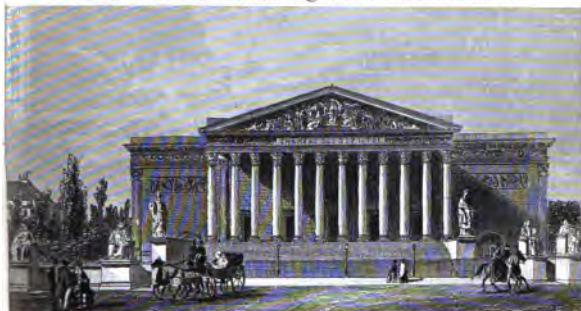
71

The first of these is the fact that the
 Journal of the American Medical Association
 has been the only one of the major
 medical journals to publish a
 Statement of Principles on the
 subject of the physician's
 ethical obligations. This
 statement, which was
 adopted by the American
 Medical Association in
 1947, is a landmark
 document in the history
 of medical ethics. It
 sets out the basic
 principles of medical
 ethics, and provides a
 framework for the
 development of
 specific ethical
 guidelines.

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(BURNT) PALACE OF THE QUAY D'ORSAY. (MAY 25th 1871)



LEGISLATIVE PALACE (VIEW FROM THE QUAY.)



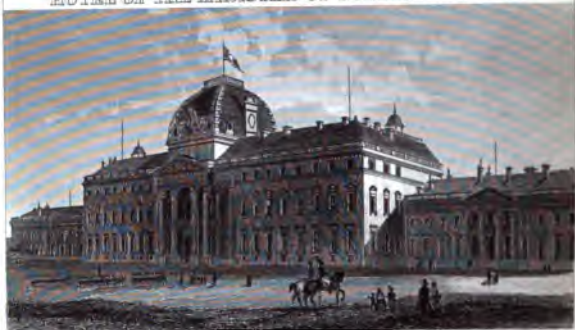
LEGISLATIVE PALACE (VIEW FROM THE COURT.)



PALACE OF THE LEGION OF HONOR.



HOTEL OF THE MINISTER OF FOREIGN AFFAIRS.



ECOLE MILITAIRE.

It was set fire to on the same day as the preceding one, together with the side of the rue de Lille, and the adjoining portion of the rue du Bac. The sight from the river was terrible.

Immediately west of this palace, in the rue de Lille, is the

PALAIS DE LA LÉGION D'HONNEUR,—now under reconstruction, having shared the same fate as the former edifice. It was built in 1786, after the designs of Rousseau, for the Prince de Salm, whose name it bore. (1) (See p. 56.)

The expense of rebuilding it being estimated at a million of francs, all the members of the Order subscribed immediately for the purpose. Generous donations were also contributed by England.

Westward along the Quai d'Orsay, which overlooks one of the finest wharves of the city, stands the

PONT DE LA CONCORDE.—This bridge was built in 1787-90, by Perronet, at a cost of 1,200,000 livres. Part of the stone employed was obtained from the demolition of the Bastille. It consists of five elliptical arches; the total length of the bridge is 461 feet, its breadth is 61 feet. The parapet is formed by a balustrade, divided by plinths. One of the piers bears a vertical scale of 29½ feet. (2) The Boulevard St. Germain has been begun here, the corner-house, just finished, being built for the *Cercle Agricole* (see p. 14). Opposite is the

PALACE OF THE LEGISLATIVE BODY, formerly **PALAIS BOURBON**.—Begun in 1722, by Girardini, for Louise Françoise, Duchess-dowager of Bourbon, and continued by Mansard. The Prince de Condé enlarged it, at a cost of 20 millions of francs, but it was not terminated when the revolution broke out in 1789. It was one of the first mansions plundered, and remained unoccupied till 1795, when the Council of Five Hundred held its sittings in the pavilion opposite the bridge, the rest being appropriated as a residence for the president. It was afterwards occupied by the *Corps Législatif*. In 1814 the palace was restored to the Prince de Condé, a part only being reserved for the Chamber of Deputies. On the melancholy death of the Duke de Bourbon in 1830, this palace devolved by will to the Duke d'Aumale; and the part used

(1) The Prince de Salm having been beheaded in 1792, his hotel was disposed of by lottery, and a hair-dresser won it. In 1803 the hotel was devoted to its present purpose.

(2) This bridge was originally called Pont Louis XVI., from the place opposite; in 1792 it was named Pont de la Révolution, then Pont de la Concorde in 1800. At the Restoration it resumed its original name, which was again changed in 1850.



PALACE OF THE LEGION OF HONOR.



HOTEL OF THE MINISTER OF FOREIGN AFFAIRS.



ÉCOLE MILITAIRE.

1997-1998

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the 1990s, the number of people in the world who are under 15 years of age is expected to increase from 1.1 billion to 1.5 billion. The number of people aged 65 and over is expected to increase from 200 million to 400 million. The number of people aged 15 and over is expected to increase from 3.5 billion to 4.5 billion. The number of people aged 15 and over is expected to increase from 3.5 billion to 4.5 billion. The number of people aged 15 and over is expected to increase from 3.5 billion to 4.5 billion.

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by the Duke de Bourbon (1) was leased to the Chamber of Deputies for their president; but eventually the whole was bought for the Chamber.

Exterior.—An iron railing with two gates gives access to the edifice from the bridge, the façade of which, built in 1804, by Poyet, consists of 12 Corinthian columns, resting on a broad flight of 29 steps, and supporting a triangular pediment measuring 95 feet at the base by 17 feet altitude. An allegorical bas-relief by M. Cortot adorns the tympan; it represents France standing on a tribune, holding the Constitution in her right hand. The figure of France is 14 feet high. At her sides are Force and Justice; to the left is a group of figures personifying Navigation, the Navy, the Army, Manufactures, Peace, and Eloquence; on the right, are Commerce, Agriculture, the Arts, and the rivers Seine and Marne. On the west of the portico is a bas-relief by Rude, on the east one by Pradier, now damaged by shot. At the foot of the steps there are colossal statues of Justice and Prudence, and in front, of Sully, Colbert, l'Hôpital and d'Aguessseau. On the side of the Place Bourbon a lofty gateway, connected by Corinthian porticos with two lateral pavilions, leads into the principal court. The iron railings between the columns were fixed after the attempt of May 15, 1848, by way of precaution against similar *coups de main*. (2) The building has several courts: the principal one is adorned with two white marble statues, by Guayrard. The one to the right represents France depositing the ticket of universal suffrage in an urn; that to the left, Strength spreading abundance around her, while her right hand rests on Justice. The buildings contain a post- and telegraph-office, those of the *questure*, and habitations for the officials.

(1) The duke was found, on Aug. 27, 1830, suspended by his cravat from the bolt of a window of his bed-room, at the Château de St. Leu, and from his age, 74, and his weak state of health, it was considered improbable that he could have accomplished his own destruction.

(2) Under the pretext of "petitioning" the Constituent Assembly (which had met for the first time on May 4, 1848) in favour of Poland, the socialist party got up a procession on the 15th of the same month, and marched, to the Palais Bourbon. The portico was soon scaled and an immense multitude invaded the hall of the National Assembly. Notwithstanding their astonishment, the representatives remained seated, maintaining a dignified silence, while the president was driven from his chair, and a multitude of demagogues addressed the Assembly in the midst of an indescribable uproar, summoning it to vote the re-constitution of Poland either by negotiation

Interior.—The visitor is introduced by a side door on the west of the portico, into the *Salle des Quatre Colonnes*, which leads to the *Salle de la Paix*, ornamented with a Laocoon, a Virginius, and a statue of Minerva in bronze. The ceiling is painted by M. Horace Vernet. The flat rectangular soffit in the centre contains in three compartments allegorical figures of Agriculture, Steam-navigation, and Terrestrial Steam-locomotion. The coves surrounding this central portion, painted in Louis Philippe's time, represent the balustrades that run along the roof of the Palais Bourbon; here are seen, crowding to witness the ceremony of opening the Chambers by the King, ambassadors, members of the Cour Royale, Peers, and the members of the University.

From this hall a passage leads to the *Salle du Trône*, painted by Delacroix, with figures of the Rhine, Rhône, Seine, Garonne, Saône (*Arar*), and Loire, the Ocean, and the Mediterranean. The *Salle Casimir Périer* is the vestibule of the principal entrance. There are here statues of Périer, by Duret; Bailly on his way to execution, and Mirabeau, both by Jaley; and Foy, by Desprez. Over the entrance and the opposite door are fine bas-reliefs by Triqueti. Adjoining it is the *Salle des Distributions*, where the Deputies receive the reports of committees, motions of the Chamber, &c. The ceiling of this saloon, pierced with a skylight, is painted in *grisaille* by Abel de Pujol, and represents in different compartments the Salic Law, the Capitulaires of Charlemagne, the Edict of Nantes, and the Charter of 1830, in allegorical figures. We are next conducted to the Antechamber of the Library, containing statues of Cicero and Demosthenes, and paintings of Mazeppa, by Horace Vernet, Philip Augustus ordering the completion of the Old Louvre, by Mauzaisse; the Square of St. Mark, by Joyant; and Dagobert, by Gué. We now enter the *Salle des Conférences*, painted by Heim; on one side is represented Louis le Gros, attended by his Minister, the Abbé Suger,

or the force of arms. At length, after the uproar had lasted full three hours, Huber mounted on the president's table, and declared in a stentorian voice that the Assembly was dissolved, and a provisional government established. The representatives were then driven out of the hall. Another party of insurgents had meanwhile taken possession of the Hôtel de Ville, and decreed a provisional government. But by this time upwards of 100,000 men of National Guards were under arms; the National Assembly was re-instated that very evening in its hall, and declared itself *en permanence*. The ringleaders were arrested the same day, and precautions taken against any future attempts.

and the Seigneurs de Garlande, presiding at an assembly of bishops, counts, and barons, occupied in drawing up the ordinances for the enfranchisement of the Commons in 1136; on the other is Louis XII., presiding at one of the first sittings of the Cour des Comptes. There are various medallions, including one representing Charlemagne, surrounded by the princes and nobles of France, causing to be read to the people his "Capitulaires," which served as the basis of French legislation. Another represents the people applauding St. Louis for the public regulations he instituted previous to his departure for Africa. In escutcheons are "Code Napoléon" and "Charte de 1830." This Saloon also contains a fine statue of Henry IV., some flags taken from the Austrians during the Empire, and paintings of the Siege of Calais, by Scheffer; President Molé, by Vincent, and Philip IV. opening the States General, by Vinchon. There is a beautiful chimney-piece in white marble ornamented with figures of Fame and History, by Moine.

The Legislative Hall, formerly the Chamber of Deputies, (1) is entered by a side door in the above-mentioned passage. It is a semicircular hall, ornamented with 24 columns of single blocks of white marble of the Ionic order, having capitals of gilt bronze. The president's chair is situated in the centre of the axis of the semicircle, around which rise in gradation 500 seats, to the height of the basement which supports the columns. The whole is fitted up in crimson velvet and gold. The stylobate behind the president's chair is ornamented with a fine bas-relief, by Coutant, representing France distributing rewards to the Arts and Manufactures. In the intercolumniations we see statues of Order and Liberty, by Pradier; and above the entablature statues by Allier, Foyatier, Dumont, and Després, of Reason, Justice, Prudence, and Eloquence.

The desk of the president is adorned with a beautiful bas-

(1) It was in this hall the Duchess of Orleans made her appearance with her two sons, the Count of Paris and the Duke of Chartres, on Feb. 24, 1848, having traversed on foot the space which separates the Chamber from the Tuileries, while Louis Philippe was hastening from Paris in the direction of St. Cloud. She entered the Chamber at half past 1 p.m., and took her seat on an arm-chair which had been provided for her, in the small circular space before the tribune, while her sons sat on chairs on each side of her. But the House was soon invaded by a crowd of armed men; in the midst of an undescribable uproar, M. Ledru-Rollin declared the vacancy of the Throne, and it was not without difficulty the Duchess succeeded in making her escape. She retired to the Hôtel des Invalides, and quitted Paris the next morning.

relief, by Lemot, representing Fame and History, standing before a double plinth adorned with the head of Janus in a medallion.

The *Library* of the Legislative Body consists of about 65,000 volumes. This collection, besides comprising all the documents relative to the legislature of France, is celebrated for possessing the original MSS. of the *Nouvelle Héloïse*, and the *Confessions*, of Rousseau. It is enriched by the complete series of English Parliamentary Reports, Papers, &c., as a periodical interchange of papers takes place between the Parliaments of France and England. The Library is a long gallery, with a richly-vaulted ceiling, painted by Delacroix. For admission, apply to the secretary, but the palace is not visible at present.

South of the Palais Bourbon is the "Place" of the same name. In the centre is a marble statue by Feuchères, representing Law, seated on the chair of Justice, her right hand holding a sceptre and her left resting on the Code. The sides of the pedestal are charged with devices in bas-relief, allegorical of Justice and Wisdom.

THE PALACE OF THE PRESIDENCY, formerly called the Hôtel Lassay, is at No. 128, rue de l'Université. It is in the style of the Renaissance. Adjoining this is the

HÔTEL OF THE MINISTER OF FOREIGN AFFAIRS, the first stone of which was laid in 1845, by M. Guizot, and which has cost 5 millions of francs. The principal front is on the Quai d'Orsay, and consists of two pavilions connected by an intermediate body of the Doric and Ionic orders. The whole façade is profusely sculptured. The offices are in the rue de l'Université.

Proceeding westward, the visitor will find the

PONT DES INVALIDES, a stone bridge with four arches of 100 feet span, replacing a suspension-bridge opened in 1829. It has cost 800,000 fr. The balustrades are of cast-iron, and the foot of the central pier is decorated with two statues; that towards the Pont de la Concorde representing Navigation, and that on the contrary side, Peace. Further on, at No. 63, is the

MANUFACTURE NATIONALE DES TABACS.—The French government having the monopoly of tobacco and snuff for a term of years fixed by law, this, the central establishment for the preparation of those articles, is organized on an extensive scale, and has besides a branch at Charenton. A court, enclosed by the smithy and warehouses, leads to the rooms where the tobacco is undone by women, laid out in heaps, and moistened with salt water, after which it is left to ferment at a temperature of about 160 Fahr. Further on, the leaves

so prepared during 24 hours are stripped of their stalks, and the blades separated from their spines. This hard stuff is partly used for soldiers' tobacco (*tabac de cantine*), and partly manufactured into paper for cigarettes. A steam-engine by Farcot, of 200 horse power, communicates motion to a variety of machinery above. A long gallery on the second story displays a row of ten chopping-machines, fed from behind by men who shovel the prepared tobacco-leaves into oscillating funnels, through which they descend to the chopper in a highly compressed state. The produce is tobacco ready for smoking. The next room contains 32 snuff-mills, fed from above through canvas gullets; a main horizontal shaft, a foot in diameter, turns as many eccentrics as there are mills, communicating by straps with levers that give the perpendicular mill-shafts an alternate circular motion. The produce falls upon a broad canvas strap moving horizontally upon rollers, and is thus carried to four sieves; the snuff is sifted, and falls into troughs below; the coarser snuff is rejected, and transported by the former process to a pit, from whence a bucket-engine carries it to the third story. Here it returns to the mills below by means of a long Archimedes' screw. In the next room on this story is a machine for cutting labels; and on descending, other rooms are seen, where cigars are manufactured by women. Next is the drying-room, where tobacco ready cut is exposed in large troughs to the action of a gentle heat. Two rooms for pig-tail come next, where it is spun like hemp, from the delicate quill-diameter patronized by the Parisian *habitué* of the *Closerie des Lilas*, to the thick rope that forms the solace of the Havre *marin*. The number of persons employed here is 1,900, viz., 1,500 females, and 400 men and boys. A man will earn from 3 fr. to 4 fr. a-day; a woman, if clever, may earn 2 fr. 50 c. per day. There are 17 manufactories in France all depending from this, the central one. The net annual profit on the tobacco monopoly is about 175,000,000 fr. There are about 500 licensed tobacconists in Paris. Admission on Thursdays from 10 to 12 and from 2 to 4.

Adjoining is the *Pompe à feu du Gros Caillou*, established by Messrs. Perrier in 1786, for supplying houses on the left bank with water. There are also baths on the premises.

Opposite the Pont de l'Alma (see p. 160) at the corner of the new Avenue du Champs de Mars, we see a new edifice, which contained the Imperial stables.

At No. 73 is the Magazine of Military Accoutrements, and at No. 103 the GARDE MEUBLE, where the furniture of the National palaces is kept. It communicates through the

court with the ATELIERS DE SCULPTURE, where artists commissioned by Government execute their works. Neither of these establishments is visible (1).

At No. 160, rue de l'Université, is the *Pharmacie Centrale des Hôpitaux Militaires*. At No. 188, rue St. Dominique, we find a military hospital, founded by the Maréchal de Biron in 1765, and containing 1,050 beds. Continuing to the left, we reach the church of

ST. PIERRE DU GROS CAILLOU,—in the Tuscan style, erected in 1822, by M. Godde. It contains some good works of art.

Opposite is the HOSPICE LEPRINCE (see p. 108).

The rue St. Dominique terminates at the

CHAMP DE MARS—an immense oblong space between the École Militaire and the Seine, of 3084 feet by 2290. It was formerly bordered east and west by ditches formed, in 1790, by the population of Paris, of both sexes and all ranks, for the celebrated *Fête de la Fédération*, which took place on the 14th of July, when an altar, called *l'Autel de la Patrie*, was erected in the centre, and Louis XVI., seated in a superb amphitheatre in front of the École Militaire, took his oath to the new constitution. More than 60,000 persons were constantly at work till the embankments were completed. Here Napoleon held the famous *Champ de Mai*, before the battle of Waterloo; and here too, in 1830, Louis Philippe distributed their colours to the National Guards. On the night of the 14th June, 1837, during the rejoicings for the marriage of the Duke of Orleans, 24 persons were suffocated or trodden to death by the pressure of the crowd passing through the gates. On May 10th, 1852, Louis Napoleon distributed to the army the Eagles which were to replace the Gallic Cock. This ground, commonly used for reviews and manœuvres, was covered, in 1867, with the buildings and park of the Great Exhibition. (2)

(1) The ground on which this building stands was once an island called *Ile des Cygnes*, formerly *Ile Marquerelle*. On St. Bartholomew's day the dead bodies of 4,200 persons, being considered unworthy of Christian burial, were cast into the Seine, but they collected at the *Ile Marquerelle*, and caused such an infection that they had to be interred on the island.

(2) The Great Exhibition of 1867 was confessedly the most splendid ever witnessed. The centre of the Champ de Mars was occupied by an elliptical edifice, chiefly consisting of iron and glass, and composed of seven concentric galleries, encircling a delightful garden in the middle. This building covered a space of 36 acres, its total length being 527 yards, and its breadth, 406 yards. The rest of the Champ

At the southern extremity of the Champ de Mars is the **ÉCOLE MILITAIRE**.—Louis XV., by an edict of 1751, founded this school for the gratuitous education of five hundred poor sons of noblemen killed in battle. Boarders were also admitted on paying 2,000 livres. It was commenced in 1752 by Gabriel. The principal entrance is on the Place de Fontenoy, and opens into two courts. The first, 420 feet square, is bordered by barracks; the second, a square of 270 feet, is flanked by two open Doric galleries ending in the lateral pavilions of the front, connected with the central one by intermediate Doric and Ionic wings, two stories high. The central pavilion is surmounted by a quadrangular dome. The main building is flanked by Cavalry and Artillery barracks. An observatory set up here by Lalande in 1768, was definitively suppressed in 1788, when the school was closed, to be transformed into cavalry-barracks in 1789. Napoleon afterwards made it his headquarters. It now forms barracks for about 6,000 men, infantry, cavalry, and artillery, and occupies a space of 1,408 feet by 797. Additional cavalry barracks have been erected opposite, on the Place de Fontenoy.

At No. 26, in the avenue de Saxe, there is a Convent of Carmelite nuns, with a handsome Gothic chapel; and further on, in the centre of the circular Place de Breteuil, is the

ARTESIAN WELL OF GRENELLE.—Commenced in 1834, by M. Mulot, engineer, in the court of the late Abattoir, and completed February 26th, 1841, when the water burst out with inconceivable force, the boring instrument having, after immense difficulties, penetrated to the depth of 1800 feet. The temperature of the water was 28° centigrade, or 82.4 Fahrenheit. The whole depth is lined with galvanized iron, and the water rises to an altitude of 112 feet, yielding 170,940 gallons in 24 hours, which may be conveyed to the uppermost story of any house in Paris. The pipe is 21 inches in diameter at the surface, and 7 at bottom. Since September, 1858 the water has been horizontally conveyed to the centre of the Place de Breteuil, where the present open-worked tower of bronzed cast-iron, 42 metres in height, and of ele-

Mars was laid out into a beautiful park, divided, like the Palace, among the different nations. Moorish palaces, mosques, Chinese coffee-houses, &c., lay side by side with Portuguese villas and Russian log-houses. One part of the Park was devoted to a horticultural exhibition, considered the most complete ever seen. The number of exhibitors, which was 22,000 in 1853, and 23,000 in the London Exhibition of 1862, was 60,000 in 1867.

gant design, encloses the ascension and distribution pipes, which are all encased in a main cylinder. To view the interior, apply at No. 74, Avenue de Breteuil.

In the rue Duroc stands the unfinished church of **ST. FRANCOIS XAVIER**.—It extends from the Avenue de Breteuil to the Boulevard des Invalides, where it has its principal front.

At No. 56, Boulevard des Invalides, we perceive the **INSTITUTION NATIONALE DES JEUNES AVEUGLES**.—This establishment originated in the benevolent exertions of M. Valentin Haüy, who, being himself blind, in 1784 opened a school for blind children. In 1791 it was created a royal institution by Louis XVI. It occupied the buildings of the Séminaire St. Firmin, in the rue St. Victor, but was removed in 1843 to the present splendid building, erected by the architect Philippon, at a cost of 1,850,000 fr., and covering a space of 3,000 square metres. In the centre of the court stands a marble statue of the founder in the attitude of teaching a blind youth, executed by Badion de la Tronchère. In the bas-relief which adorns the pediment over the entrance, by Jouffroy, Religion is represented encouraging Haüy and a blind female in their efforts to instruct their pupils. The building has distinct apartments for the males and females. The visitor is first conducted to the right wing, occupied by the boys, and witnesses successively their ability in brush-making, joinery, turning, weaving, and basket-making, which is considered the best employment for them, except music, for which they have a peculiar aptitude, and which is here cultivated with the utmost care. On ascending the first story, he is introduced to the school and music rooms, and next to the chapel, which occupies the centre; it is of the Ionic and Corinthian orders combined, and consists of a nave and two aisles, with a gallery above, and a semicircular choir, painted by Lehmann: the subject is Christ affording consolation to the blind. On the second floor are the dormitories, four for boys, and two for girls, besides a supplementary one in case of necessity. Dressing-rooms with tanks for water are contiguous to them. Here also are the rooms of the *Sœurs de Ste. Marie*, who attend in the infirmaries, which are two in number, one for each sex. A repetition of nearly the same rooms occurs on the side of the girls, arranged for occupations proper to their sex. The refectories are furnished with long marble tables, besides a long marble washing-basin with spouts, against the wall, and occupy the ground-floor, together with the kitchens, baths, &c. All the professors are blind, and the establishment requires hardly any aid of mechanics from without, nearly

every thing being manufactured by the inmates. Water is supplied from the artesian well at Grenelle. The building is heated by means of hot-water pipes, and lit with alcohol mixed with a combustible liquid extracted from wood. A gymnastic apparatus is constructed in the garden, and the interior arrangements are admirably adapted for the health and comfort of the pupils. The children, if received gratuitously, must not be under 9 nor above 14 years of age, and are required to produce certificates of their birth, freedom from contagious disease and idiotcy, as well as of their parents' good conduct and indigence. For boarders no age is fixed. Among the elder pupils there are some excellent pianists and performers on the most difficult instruments. They have a printing-office for the publication of books in relief, so that the child, by merely moving its fingers along the lines, can read with tolerable ease. The printers and compositors are all blind. Every pupil besides has books written by himself under dictation, by a process of pricking the paper which produces conventional letters in relief on the paper. This system, also used in print, was invented by M. Louis Braille, a professor of the establishment, born blind, who died in 1852, and whose bust may be seen in the vestibule. Some pupils excel in mathematics, and by the methods described can put on paper very intricate calculations. In the *Salle des Ventes* visitors will find a variety of articles for purchase, made by the inmates, some of them beautifully executed. At present there are about 250 pupils, including 75 females. The Government has allotted 160 bursaries of 800 fr. each for the education of as many indigent pupils of either sex, and several benevolent individuals have endowed the establishment in a similar way. On the last Saturday of every month there is an examination of the pupils, at which strangers are admitted with tickets, for which a written application must be made to the director; and four or five times a year there are public concerts held in the chapel. For admittance, apply to the Director on Wednesdays from half-past 1 to 4.

At No. 151, rue de Sèvres, we find the

HÔPITAL DE MADAME NECKER, a building which was a convent of Benedictine nuns until 1775. In 1779, at the suggestion of the wife of the celebrated M. Necker, Louis XVI. assigned funds to convert it into an hospital. The chapel possesses two fine statues of Aaron and Melchizedek, in marble, purchased for 1,200 fr. from an individual who discovered them when digging the foundations of a house (see p. 123).

Next door to this hospital, at No. 149, is the

HÔPITAL DES ENFANS MALADES.—On this spot existed a cha-

city-school, called *Maison de l'Enfant Jésus*, which was purchased, in 1732, by Languet de Gergy, rector of St. Sulpice, and opened for the reception of poor girls and sick women of his parish. It was afterwards converted into a school for the daughters of poor noblemen, and in 1802 was formed into an hospital for sick children (see p. 125).

THIRTEENTH WALK.

This lies entirely within the 7th arrondissement. We may commence it with the

PLACE VAUBAN, a semicircular space, fronted by the

ÉGLISE DES INVALIDES.—This majestic structure was built by the architect Mansard, and finished in 1706. A square mass, 138 feet in length, forms the body of the church. It is divided into two stories, and in the centre of each front is a projecting mass, with a pediment resting on composite columns. The southern and principal front is composed of two rows of columns, the lower of the Doric order, the upper of the Corinthian. Niches on each side contain statues of St. Louis and Charlemagne, and allegorical figures are also placed in front of the pilasters of the upper story. Above this, resting on a circular stylobate, rises the drum, which is outwardly surrounded by 40 coupled composite columns; and at the points corresponding to the angles of the lower stories are eight projecting buttresses, finished with engaged columns. An attic crowned with a balustrade, and adorned with arched windows, surmounts the drum, from within which springs the dome; its surface is divided by 12 gilt ribs into as many compartments, each adorned with trophies, arms, and other devices, also gilt. The dome is surmounted by a lantern, with a spire, globe, and cross, making a height of 323 ft.

On Mondays, Tuesdays, Thursdays, and Fridays from 12 to 3, the public are admitted to visit the

Interior.—The interior is circular, with branches of a Greek cross extending in the direction of the four cardinal points, forming the nave and transepts, between which are four circular chapels, each having three lofty arched entrances, one of which faces the centre of the church, now occupied by a circular parapet surrounding the crypt which contains the tomb of Napoleon I. Above this rises the dome, resting on four main arches, in the pendentives of which are paintings of the four Evangelists, by Delafosse and Lebrun

The attic over the pendentives is adorned with 12 medallions, containing portraits, in bas-relief, by Bosio, Tannay, Ruxthiet, and Cartelier, of Clovis, Dagobert, Pepin-le-Bref, Charlemagne, Louis-le-Debonnaire, Charles-le-Chauve, Philip Augustus, St. Louis, Louis XII., Henry IV., Louis XIII., and Louis XIV. (1) The attic is surmounted with a drum, pierced with 12 arched windows, from the entablature of which springs the first cupola, painted by Jouvenet, in 12 compartments, 28 feet in height by 11 in breadth at bottom, and 8 at top, representing the Apostles. The cupola ends in a circular cornice 54 feet in diameter, through which we see the second cupola, painted by Delafosse : St. Louis presenting his sword to Jesus surrounded by angels. This picture is 50 feet in diameter, and contains upwards of 30 colossal figures. The ceiling over the high altar is painted by Noël Coypel, and represents the Assumption of the Virgin, and the Trinity, surrounded by angels. Those playing on musical instruments, which adorn the intrados of the windows, are, to the right, by Bon Boullongne; to the left, by Louis Boullongne.—*Chapels and Transepts.*—Over the entrances to the chapels are bas-reliefs, representing events in the life of St. Louis. The chapel of St. Augustin, to the right on entering, is painted by Louis Boullongne, with scenes from the life of that saint. The bas-reliefs are by Flamant and Laprerie. In the centre of the chapel stands the tomb of King Joseph of Spain, the eldest brother of Napoleon I., and whose mortal remains were transferred hither in March, 1864. It consists of a sarcophagus of black marble with white veins, resting on a tasteful but simple basement. In the adjoining transept is a monument to Vauban, consisting of a sarcophagus of black marble, on which the figure of Vauban reclines; behind it is an obelisk bearing his arms and surrounded by trophies. Two statues, representing Genius and Prudence, by Etex, stand beside the hero. Next follows the chapel of St. Ambrose, painted by Bon Boullongne, in six compartments, representing as many passages in the life of that saint. The cupola represents his apotheosis. The chapel opposite is enriched with bas-reliefs and sculptures by Le Cointe and Paltier; its cupola, painted in six compartments by Michel Corneille, represents passages of the life of St. Gregory. Next follows the western transept, with a monument to Turenne, brought here from St. Denis, composed by Lebrun and executed by

(1) At the revolution of 1789 these portraits were transformed into those of Grecian and Roman philosophers, with Voltaire and Rousseau among them. Upon restoring them, Pepin le Bref was substituted for Childebert.

Tuby. The marshal is represented expiring in the arms of Immortality. At the feet of the hero is the affrighted eagle of the German Empire ; an obelisk rises behind. The last chapel, dedicated to St. Jerome, has paintings by Bon Boullongne, of various incidents in the life of that saint. The sculptures are by Nicolas Coustou. Here we find to the left the tomb of King Jérôme, a black marble sarcophagus resting on clawed feet of gilt bronze, and surmounted by a statue of the King, by Guillaume, partially enveloped in an ample cloak, his right hand resting on his marshal's baton. At the corners are two eagles supporting a laurel wreath, all of gilt bronze. Next comes an altar, behind which we see a small sarcophagus containing the heart of the Queen of Westphalia ; and to the right a monument in the same style as that of the King, and covering the mortal remains of the young Prince Jérôme. On one of the piers there is a marble monument to Marshal d'Ornano.—*The High Altar*.—It is ascended by ten steps of white marble ; the altar-table is of black marble, surmounted by four spiral columns of the same material, black and white, supporting a canopy, all profusely gilt. Winding staircases on either side of the high altar descend to the iron railing communicating with the old church, opposite which is the entrance to the crypt containing the

Tomb of Napoleon I.—This entrance is flanked by two sarcophagi resting upon plinths, and surmounted by two Corinthian columns crowned with segmental pediments ; one is dedicated to Marshal Duroc, the other to Marshal Bertrand, the Emperor's friends during his adversity. A bronze door gives access to the crypt ; over it, on a black marble slab, are the following words, quoted from the Emperor's will :

“Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple Français que j'ai tant aimé.”

Two colossal bronze caryatides, by Duret, at the entrance, hold the globe, sceptre, and imperial crown. A gloomy gallery, running under the high altar, now leads to the crypt, dimly lighted by funereal lamps of bronze, and adorned with bas-reliefs, designed by Simart, and executed by Lanno, Petit, and Ottin, representing : 1. The Termination of Civil War ; 2. the Concordat ; 3. the Reform of the Administration ; 4. the Council of State ; 5. the Code ; 6. the University ; 7. the Court of Accounts ; 8. the Encouragement of Trade and Commerce ; 9. Public Works ; 10. the Legion of Honour ; all due to the energy of the late Emperor. The pavement of the crypt is decorated with a crown of laurels in mosaic, within which, on a black circle, are inscribed the names of the following victories : Rivoli, Pyramids, Marengo, Austerlitz, Iena, Friedland, Wag-

1. The first part of the paper discusses the importance of the study of the history of the United States.

2. The second part of the paper discusses the importance of the study of the history of the United States.

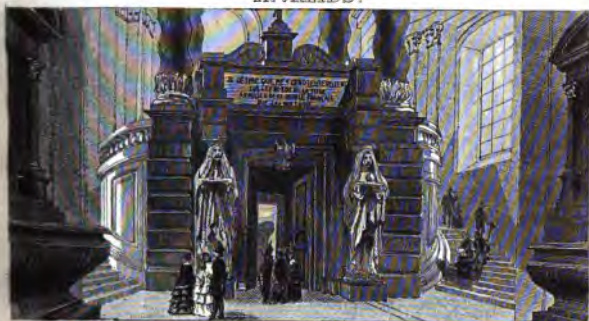
3. The third part of the paper discusses the importance of the study of the history of the United States.

4. The fourth part of the paper discusses the importance of the study of the history of the United States.

5. The fifth part of the paper discusses the importance of the study of the history of the United States.



INVALIDES.



TOMB OF NAPOLEON (ENTRANCE TO THE CRYPT).



TOMB OF NAPOLEON (INSIDE VIEW OF THE CRYPT.)

ram, and Moskowa. Twelve colossal statues, by Pradier, representing as many victories, stand against the pilasters, facing the tomb, which consists of an immense monolith of porphyry, weighing 135,000 lbs., and brought from Lake Onega in Finland at a cost of 140,000fr. It covers the sarcophagus, also of a single block, 12 feet long and 6 in breadth, resting upon two plinths, which stand on a block of green granite, brought from the Vosges. The total height is 13 $\frac{1}{4}$ feet. In the gallery which encircles the crypt is a recess, called the *Chapelle Ardente*, containing the sword the Emperor wore at Austerlitz, the insignia he used to wear on state occasions, the crown of gold voted by the town of Cherbourg, and the colours taken in different battles. At the furthest end of the recess is the statue of the Emperor in his imperial robes, due to the chisel of Simart. This *reliquaire* is closed with gilt doors. The crypt is only visible from the circular parapet above. The marble of this monument has cost 2,000,000fr., and the whole expense amounts to 9,000,000 fr. (1)

In a vault beneath the pavement of the dome are deposited the bodies of Marshal Mortier and the other 14 victims of Fieschi's attempt (see p. 208).

The stranger should now follow the Boulevard, which leads northward to the

HÔTEL DES INVALIDES.—In 1596, under the reign of Henry IV., an asylum for invalids was formed in an old convent in the Faubourg St. Marcel. This institution was removed to Bicêtre, by Louis XIII. In 1670, during the administration of Louvois, Louis XIV., by whose wars the number of invalids was greatly increased, laid the foundations of the present edifice; the main building, as well as the first church, were finished about 1706, by Bruant. The second church, described above, was destined for the celebration of festivals and military anniversaries. The whole edifice now covers 28 acres of ground, enclosing 15 courts. In 1789 it took the name of *Temple de l'Humanité*; and during the turbulence of that period was always respected. Under Napoleon it was called *Temple de Mars*, and the number of its inmates was frightfully increased. In 1815 it resumed its original title. This magnificent institution is under the direction of the Minister of War. The staff of the establishment comprises: a marshal of France, a general of division, governor; a general of brigade, commander; a colonel, major; eight cap-

(1) The mortal remains of Napoleon I. were solemnly transferred to the sarcophagus on the 2d of April, 1861. A medal commemorative of the event, and offered by the living remnants of the *Grande Armée*, was enclosed with the coffin.



INVALIDES.



TOMB OF NAPOLEON (ENTRANCE TO THE CRYPT).



TOMB OF NAPOLEON (INSIDE VIEW OF THE CRYPT.)

lains, adjutants. There is an administrative council composed of 13 members. There are also one *curé*, two chaplains, one chief physician, one chief apothecary and 10 assistants; 26 Sisters of Charity and 260 servants. The Hôtel is divided into 14 divisions, each of which has a chief of division, an adjutant and sub-adjutant. The governor has 40,000 fr. per annum; the general-commandant, 15,000 fr.; the intendant, 12,000 fr., and the colonel-major, 7000 fr. All soldiers who are actually disabled by their wounds, or who have served 30 years, and obtained a pension, are entitled to the privileges of this institution. The whole of the invalids, amounting at the present moment to 700, officers included, are boarded, lodged, and clothed. The table-service of the officers is of plate, the gift of Maria Louisa. For meals, the inmates of the Hôtel are divided into three parties; the hours of the first are 9 a. m. and 4 p. m.; those of the second 10 and 5, and those of the third, consisting of the *employés*, half past 10 and half past 5. The soldiers have for breakfast, soup, beef, and a dish of vegetables; for dinner, meat or eggs, and vegetables; cheese, on Fridays. At each repast about a quarter of a pound of meat is served to each man, who also receives a litre of wine and $1\frac{1}{2}$ pound of white bread daily; the wine and bread are of the same quality for all ranks of officers and men, but the officers have an extra dish allowed. Each man has his bed, straw and wool mattresses, and bolster, with a press for his clothes. Any person not consuming his allowance may receive an equivalent in money; those deprived of legs are allowed money instead of shoes. The hotel will hold 5,000 invalids. They all wear the same uniform; their only duty, at their own request, is to mount guard in the hotel. The number of officers is about 170.

Exterior.—The Hôtel has a wide terrace in front, laid out as a garden, and armed with a quantity of large guns taken in battle, some of which are worth inspection.

The front of the hotel is 612 feet in length; it is divided into four stories, and presents three pavilions. The central one is decorated with Ionic pilasters, supporting an arch, on the tympan of which is a bas-relief of Louis XIV. on horseback, sculptured by Coustou, jun., and restored in 1816 by Cartelier. On the pedestal is this inscription:—

Ludovicus Magnus, militibus regali munificentia in perpetuum providens, has ædes posuit An. M.DC.LXXXV.

Statues of Mars and Minerva in bronze, by Coustou, jun., adorn the entrance. The four bronze figures at the corners of these pavilions, representing vanquished nations, by Desjar-

dins, formerly adorned the statue of Louis XIV. in the *Place des Victoires* ; they are 12 feet high, and were placed here in 1800. The dormer-windows represent military trophies, consisting of a cuirass and helmet. The principal front has two lateral entrances, and a central one leading into the *Cour d'Honneur*, which is 315 feet long, 192 feet broad, and is overlooked by arched galleries, which have received fine mural paintings by M. Benedict Masson. They represent the ages of Charlemagne, St. Louis, Louis XIV., Napoleon I., Peace and War, &c. The central southern body, bearing in front a statue of Napoleon I., is Ionic and Corinthian, with statues of Time and Study in the pediment, and crowned by a campanile. The wings right and left are occupied by the governor and his staff. The western part of the Hôtel is now converted into barracks for 2,000 infantry.

Library.—The library, founded by Napoleon, contains about 30,000 volumes on theology, jurisprudence, belles-lettres, and strategy, and possesses manuscripts of Sully and Colbert, a fine picture of Napoleon I. ascending Mont St. Bernard, copied from David. Next to the latter are two gilt candlesticks which belonged to Marshal Turenne, the cannon-ball (weighing 3 lb.) by which he was killed, and a small equestrian statue of that hero executed in gold and silver. In front of one of the windows is a fine model of the *Colonne Vendôme*. The library is open from 9 to 3, except on Sundays and festivals. Books cannot be consulted without a permission from the bureau.

Council-Chamber.—This is in the passage west of the library on the same floor. The *Salle d'Attente* contains a numerous collection of miniature drawings of all the flags and banners taken in war from the time of Henry IV. to the present, besides the banners of many towns of France. Here also we see a chalk drawing, in medallions, of various subjects relating to the captivity of St. Helena, with leaves and other relics of the place fixed on it, an elaborate work by Lieut. Goy ; also the bronze frame which surmounted the coffin containing the ashes of Napoleon I. when brought over to Paris in 1842. A piece of the wood of the coffin is set in the base of this frame. In the adjoining *Salle des Maréchaux* are portraits, by Vernier, of the Marshals of the First Empire. On a pedestal we see a bronze statue of Louis XIV., and in a glass stand the sword and hat of Napoleon I. The *Salle du Conseil* contains portraits of the Governors of the Hôtel des Invalides ; also a full-length portrait of Louis XIV. by Rigault, and another of Napoleon by Ingres. Over the door are two medallions, by Vernier, with portraits of Mansard, and Bruant, the architects of the Hôtel.

Dormitories.—These are on the first and second stories, and consist of 12 spacious rooms, called by the names of celebrated warriors of France. They contain each from 50 to 55 beds. The other rooms contain each from 4 to 8 beds. The infirmaries are extensive and well ventilated.

Refectories and Kitchens.—In the piles of buildings to the right and left, on entering the Cour d'Honneur, are four grand refectories, or dining-rooms. Each of them is 150 feet in length by 24 in breadth. One is devoted to the officers, and the three others to the sub-officers and privates. They contain some indifferent paintings in fresco, representing fortified towns and places in Flanders, Holland, Alsace, Franche Comté, Burgundy, &c., conquered by Louis XIV. In each are 30 round tables, for messes of 12. There are two kitchens, one for the officers, the other for the privates. The consumption of the hotel is about 1,500 lbs. of meat and 30 bushels of vegetables daily, cooked in different ways.

Galleries des Plans Reliefs des Forteresses de France.—This is a collection of upwards of fifty plans in relief of the fortresses of France, which occupies two long galleries on the 4th story, connected by a transversal gallery, west of the Cour d'Honneur. Here may be seen, in the proportion of 1 to 600, the models of Perpignan, Cherbourg, Antibes, Strasburg, Bayonne, Belle Isle, Oléron, St. Martin de Ré, Ham, Villefranche in the Pyrenees, Dunkerque, Mont St. Michel, Besançon, &c. Several of them occupy a space of from 220 to 240 square feet; the houses, rivers, the adjacent country, hills, mountains, etc., are executed with great precision in wood, plaster, and other materials. There are also models of the battle of Lodi, the last siege of Rome, and that of Sebastopol. Open to visitors from May 15th to June 30th, with ticket, to be obtained by applying in writing to *M. le Ministre de la Guerre*.

Church.—The *Eglise ancienne*, which is separated from the Dome (see p. 267), by an elegant railing, consists of a long nave, and two low aisles, supporting a gallery. It is Corinthian, 66 feet in height, and about 210 feet in length. Under the windows banners taken from the enemy are ranged along both sides of the arched nave (1). Most of the piers of the

(1) In the time of Napoleon nearly 3000 flags filled the nave; but on the evening before the entry of the allied armies into Paris, March 31, 1814, the Duke de Feltre, Minister of War, by order of Joseph Bonaparte, commanded them to be burnt, and the sword of Frederick the Great, which was preserved here, to be broken. The orders to that effect were given thrice before they were obeyed. Ten of the flags were saved by private individuals, and not restored to the Invalides until 1865. On the 12th of

nave bear inscriptions on marble, to the memory of the governors of the hotel, and of the Duke de Coigny, Marshal Jourdan, Marshal St. Arnaud, &c. Two bronze tablets are besides inscribed with other names, amongst which are those of Marshal Mortier, killed in 1835 by Fieschi's infernal machine, Marshal Damrémont, who died before Constantine in 1837, Marshal Bugeaud, 1849, and Generals Négrier and Duvivier, killed in the insurrection of June, 1848. Governors dying while holding office are alone allowed to be buried under the nave, and to have monuments erected in the church. The dome is described at p. 267.

The *Hôtel des Invalides* may be inspected by strangers daily from 11 to half-past 3. There are Invalides ready to act as guides for a small fee, and a trifle will be expected by those who show the Council-Chamber, Kitchen, and Refectories.

In front of this Hotel, and extending to the Seine, lies the *Esplanade des Invalides*, consisting of six squares, planted with trees in 1750 and 1818; it measures 1440 feet by 780, and reaches to the Quai d'Orsay.

At No. 127, rue de Grenelle, is the *Hôtel du Châtelet*, a specimen of the grandeur of the days of Louis XIV. It is inhabited by the Archbishop of Paris. Nearly opposite is the *École d'État Major* (see p. 89).

At No. 69, rue de Babylone is the chapel of the Oriental Society for the union of all the Christians of the East. At No. 49 are infantry barracks famous for the attack they sustained in the revolution of 1830. Near this, at No. 12, rue Monsieur, is the Armenian College; and at No. 27, rue Oudinot, the establishment of the *Frères des Écoles Chrétiennes*.

Passing into the rue de Sèvres, we find, at No. 86, the Convent of *Socurs de la Congrégation de Notre Dame*, commonly called the *Couvent des Oiseaux*, and at No. 95 the

COUVENT DES LAZARISTES, where the visitor will perceive one of the most tastefully decorated chapels in Paris.

Further on, is the

HOSPICE DES INCURABLES (FEMMES), 42, rue de Sèvres.—This house, originally called *Hôpital des Incurables*, was founded in 1634, by Cardinal de la Rochefoucault. A spacious court

August 1851, a fire broke out here on the occasion of the funeral of Marshal Sébastiani; five out of the 250 flags were consumed, and many damaged. The *parasol* of command taken in the war with Morocco in 1844 was injured; the high altar and a large painting were completely destroyed. The Austrian flags taken at Magenta and Solferino have been placed here, together with two flags taken from the Moors and five flags from Mexico.

leads to the chapel, the front of which has a gable surmounted by an iron belfry, and is deserving of attention. The interior is cruciform, without aisles. The *Incurables (Femmes)* (see p. 110), having been transferred to Ivry (see p. 347), this house was converted into a field-hospital during the siege, and is now vacant.

In the rue du Bac, at No. 140, is the *Hôtel Chatillon*, built by a pupil of Mansard, and now occupied by the *Congrégation*, or convent, *des Sœurs de St. Vincent de Paule*. North of this stands

ST. FRANÇOIS XAVIER, or, ÉGLISE DES MISSIONS ÉTRANGÈRES, second chapel of ease to St. Thomas d'Aquin, 128, rue du Bac.—A missionary seminary was founded at this spot in the 17th century, by Bernard de Ste. Thérèse, Bishop of Babylon. The church was begun in 1683, after the designs of Dubuisson. It consists of two parts, one on the ground-floor, and the other above. The lower church is perfectly plain, and service is performed in it only on Sundays. The upper one is Ionic. In the left transept there is St. Louis washing the feet of the poor, by Bon Boullongne; on the north side of the choir is a good painting, by Luca Giordano, of Christ driving the money-changers from the Temple. There is a Chinese bell here, weighing 700 kilogrammes, taken at Canton in 1858 by Admiral Rigault de Genouilly. It has no clapper, the sound being produced by a wooden hammer. In this seminary young men are instructed in the sciences and languages necessary for missionaries in the East; among its members the virtuous Abbé Edgeworth is mentioned, who attended Louis XVI. in his last moments on the scaffold.

In the rue de Varennes, at No. 53, is the *Hôtel Monaco*, formerly belonging to Princess Adelaide, now sold to the Duke de Galliera. It was constructed by Brongniart, and stands in a fine garden, with a long avenue reaching quite to the rue de Babylone. Gen. Cavaignac resided in it while he held the office of Chief of the Executive Power in 1848, and M. Baroche, President of the Council of State, in 1853. No. 69, in the rue de Varennes, is the *Hôtel d'Orsay*, purchased and embellished by Count Duchâtel.

In the rue de Grenelle, at No. 103, there are still some offices of the Minister of the Interior.

At No. 110, is the Hotel of the Minister of Public Instruction, and at No. 116, the *Hôtel Forbin Janson*, remarkable for its elegant entrance, and now the Mairie of the 7th arrondissement. Near this, at No. 106, rue de Grenelle, is the ancient convent of *Pentémont*, now used as barracks for cavalry. Only a part of the old buildings still exists. The

church, devoted to the Protestant service, fronts the street, and is surmounted by a well-proportioned dome. It is cruciform, and ornamented with Ionic pilasters. This street contains some of the most remarkable hotels of the most ancient nobility of France.

The streets east and west of the rue Bellechasse occupy the ground formerly known under the name of the *Pré aux Clercs*, celebrated for the endless petty disputes it gave rise to between the University and the Abbey of St. Germain-des-Prés. The University claiming jurisdiction over this ground, the students used to repair thither for their diversion, and it consequently soon became a constant scene of debauchery, duelling, and confusion, to the great scandal of the reverend fathers and peaceful *bourgeois* of St. Germain, who had often to defend the inviolability of their homes with arms in their hands. (1) On the Place Bellechasse, formerly a dependency of the Convent of the *Augustins du St. Sépulchre*, we see, fronted by an elegant square planted with trees, and comprising 1,738 square metres, the church of

STE. CLOTILDE, chapel of ease to St. Thomas d'Aquin. This church, commenced in 1846, after the designs of M. Gau, is constructed in the pointed style, 96 mètres in length by 38 in breadth; the height of the nave is 26 mètres. The front consists of three entrances, separated by buttresses and surmounted by two galleries and a wheel-window, crowned by a gable between two spired steeples, 69 metres in height. The gable is surmounted by a statue of St. Clotilda; four statues of saints occupy the niches fronting the buttresses, and twenty-eight more adorn the three entrances, the pointed receding arches of which are profusely sculptured with wreaths of tasteful design. They are approached by a flight of steps extending along the whole breadth, and give access to a spacious propylæum. Three bas-reliefs adorn the ogives of the inner doors, the central one representing the Crucifixion, by Tous-saint, that to the left, the Baptism of Clovis, and that to the

(1) In 1278, Gérard de Moret, abbot of St. Germain-des-Prés, caused some walls to be erected on the road to the *Pré aux Clercs*, as a protection against the students; but the latter pulled them down, alleging that they encroached upon the road. The abbot, however, caused the alarm-bell to be rung, and the domestics and subjects of the abbey fell upon the students, the abbot and monks cheering their adherents all the while with cries of *Tue! Tue!* Many students were taken prisoners, and others either mortally wounded or maimed. The University threatened to close her doors unless immediate satisfaction were granted for this outrage; whereupon the abbot, his monks, and their provost, were condemned to various penalties.

right, the Martyrdom of St. Valeria, both by Oudiné. The buttresses are pinnaced; the roof is all iron.

Interior.—The church is cruciform, and consists of a nave and two aisles; there is a chapel on each side on entering, and there are five more around the apsis of the choir. The windows of the chapels are single; those of the nave and aisles, double; the transepts receive light from large wheel-windows, below which there is a double window, flanked by single ones. The chief feature of interest is the excellent stained glass in the windows, after the designs of Galimard, Amaury-Duval, and Jourdy. (1) The baptismal chapel to the left on entering, contains frescoes by Delaborde, representing the Baptism of Christ and that of St. Agnes; St. Remy, and lastly, St. Francis Xavier baptizing the Indians. The chapel opposite, in the right-hand aisle, has the following subjects by the same artist: Christ declaring himself the Good Shepherd, Jesus and Mary Magdalen, the Holy Women on their way to anoint the body of Christ, the Entombment. Above: Hope and Piety. The piers of the choir are connected by dwarf-walls, enriched towards the aisles with bas-reliefs, representing, in the left aisle: 1. The Marriage of Clovis; 2. Clodomir is cured; 3. The Baptism of Clovis; 4. Death of Ste. Clotilde. In the right aisle: 1. St. Valeria converted; 2. Condemned to Death; 3. Her execution; 4. She is seen carrying her head to St. Martial. Of the five chapels of the choir, the first in the right aisle, painted in fresco by Pils, represents passages from the life of St. Rémi, viz., his Consecration, the Baptism of Clovis, St. Rémi organizing missions, and his apotheosis. The next, by Bezard, displays passages in the life of St. Joseph, in six compartments; the third, in 12 compartments, by Lenepveu; to the left, passages in the life of the Virgin; to the right, passages from the Life of Jesus; the 4th. by Brissot, passages from the life of St.

(1) The subjects are, left aisle on entering: 1. St. John the Baptist. 2. St. Denis, St. Cecilia. 3. St. Helena, St. Hilarius. 4. St. Prosper, St. Camilla. 5. St. Germain, St. Geneviève. 6. St. Rodegunda, St. Gregory.—Opposite aisle from the transept: 7. St. Monegunda, St. Médard. 8. St. Pulcheria, St. Leo. 9. St. Ursula, St. Donatianus. 10. St. Paul, St. Christina. 11. St. Victor, St. Agatha. 12. The Saviour.—Transepts, lateral windows: the Evangelists and Twelve Prophets—Front windows, to the left: Christ and the Virgin; opposite, Christ and Moses.—Chapels of the choir: 1. Six medallions with Passages from the Life of St. Louis of France. 2. Nine medallions with Scenes from the Old and New Testament. 3. The Lady Chapel: the Life of the Virgin in fifteen medallions. 4. The Life of St. Joseph, in nine medallions. 5. six medallions with Passages from the Life of St. Remy.

Helena; also Christ carrying his cross, the crucifixion, and figures of Constantine and St. Sylvester. The last chapel in the left aisle, painted by Laemlein, has, 1. St. Louis receiving the crown; 2. Discoursing under his favourite tree; 3. Carrying the crown of thorns, and 4. Tending the sick. The organ-loft is over the entrance. This church which has cost 8,000,000 fr., was inaugurated in 1857, and has received a set of bells forming a complete octave, so that the peals rung from the belfries of Ste. Clotilde are the most musical in Paris.

At Nos. 82 and 86, rue St. Dominique is the War-Office, formerly a convent of the *Filles de St. Joseph*. The buildings take up a considerable portion of the rue St. Dominique, and extend northward to the rue de l'Université, where, at No. 71, is the

DÉPÔT DE LA GUERRE.—This office is subdivided into four sections, viz. :—1. That of the map of France, with 83 draughtsmen and engravers; 2. that of topographical operations; 3. that of historical labours, comprising the classification of the Archives, the service of the Library, &c., and lastly that of military statistics and regimental affairs. The dépôt contains a valuable library, of upwards of 20,000 volumes, and celebrated for the following treasures: the complete correspondence of the Ministers of War, from the reign of Louis XIII. to 1814; the autograph letters of Louis XIV. to Philip V., his grandson, King of Spain; the military memoirs relative to the wars of the Spanish succession; the correspondence of Napoleon I., filling 300 drawers; a book bound in green morocco, with the title “Napoleon Bonaparte,” and containing his certificates of baptism and nobility, all the orders transmitted to him during his military service, &c.; autograph letters of Condé, Jourdan, Hoche, Masséna, Ney, &c., and the manuscripts of Vauban, Folard, Guibert, Bourcet, and other eminent military men. It also possesses a series of exact surveys of the battles of Napoleon, and many important documents, which are being published under the title of *Mémoires du Dépôt de la Guerre*. To visit this library apply to *M. le Directeur du Dépôt de la Guerre*, 82, rue St. Dominique.

The rue St. Dominique, which in 1542 bore the name of *Chemin des Vaches*, and afterwards that of *Chemin de la Justice*, is celebrated for its noble residences; for example, the *Hotel of the Duchess Dowager of Orleans*, No. 62, formerly inhabited by the Arch-chancellor of the Empire, Cambacérès, and now occupied by the Ministry of Public Works; the *Hôtel de Grammont*, No. 113; and the *Hôtel de Périgord*, No. 115.

FOURTEENTH WALK.

This comprises the rest of the 7th, and part of the 6th arrondissements. In the Place St. Thomas d'Aquin is the church of

ST. THOMAS D'AQUIN,—designed by Pierre Bullet, and built in 1683 for a convent of Jacobins, founded by Cardinal Richelieu. The front, rebuilt in 1787, by Brother Claude, one of the monks, is decorated with two ranges of Doric and Ionic columns, surmounted by a pediment, containing a bas-relief representing Religion. This church is 132 feet in length, and 72 feet in height. The interior is Corinthian and cruciform, with single aisles, and has the following frescoes by Blondel, viz.—In the cupola over the intersection of the nave and transept: four compartments, containing the four Evangelists, Christ holding the Gospel, and the Virgin adored by angels. In the pendentives: St. Thomas d'Aquin, St. François de Sales, St. Vincent de Paule, and St. Dominic. Left transept, over the altar: the Marriage of the Virgin. Right transept: Simeon blessing Jesus. Over the lateral arches of the transepts: Faith, Hope, Charity, and Divine Justice. On the ceilings of the transepts: medallions with Angels carrying the instruments of the Passion. On the walls of the choir: St. Peter and St. Paul; its semi-cupola is richly gilt. Flanking the altars of the transepts, medallions with figures of the Virgin and St. Vincent de Paule. Behind the high altar is a chapel to St. Louis, with a picture of that saint; the ceiling, by Lemoine, represents the Ascension; the frescoes on the walls represent the Bearing of the Ark. Over the doors leading to this chapel are pictures of St. Catherine of the Wheel, and St. Louis praying. The other pictures in this church are, in the left aisle: the Prodigal Son, by Roehn; the Conversion of St. Paul, by La Hire; and St. Thomas d'Aquin stilling a storm at sea, by Scheffer. In the right hand aisle: Magdalen at the Calvary, and Paul before Festus, by Vouet, painted in 1639. The church is celebrated for its preachers.

Adjoining this church, 3, Place St. Thomas d'Aquin, was the **MUSÉE D'ARTILLERIE**.—This highly interesting and curious museum, established in the ancient convent of the Feuillans in 1794, was removed to this convent of the Jacobins in 1797, and was originally formed of arms from the Garde-Meuble de la Couronne, the Château de Chantilly, the Château de Sedan, the Bastille, and other armories. During the wars of the first Napoleon the museum was greatly increased by spoils from the enemy, but in 1814 was much diminished by

the removal of arms claimed by the allies; in 1815, the Prussians alone carrying off 580 chests. In 1870, however, it had attained a degree of perfection which placed it in the foremost rank of all similar collections in Europe, when the war broke out and its disastrous results rendered the siege of Paris inevitable. All its valuable specimens of armour and weapons of all kinds, both ancient and modern, were consequently removed to the Invalides, where they still remain packed up till further orders.

Opposite the Place St. Thomas d'Aquin, at 31, rue St. Dominique, is the noble mansion of the Duc de Luynes. At No. 84, rue de Grenelle, are the new premises of the *Société Impériale d'Horticulture et d'Agriculture* (see p. 96). Flower and agricultural shows are held here twice a year. At No. 57 in the rue de Grenelle is the

FONTAINE DE GRENELLE, one of the finest in Paris.—Bouchardon executed the designs, figures, bas-reliefs, and some of the ornaments. It was begun in 1739, and finished in 1745. The building is of a concave semi-elliptical form, 90 feet in length by 36 in elevation. In the centre is a pavilion, resting on a basement, with plain rustics, supporting two couples of Ionic columns crowned with a pediment. In front is a group in white marble, representing the City of Paris sitting on a prow, between the Seine and the Marne. Between the columns is the following inscription, by Cardinal Fleury :—

Dum Ludovicus XV., populi amor et parens optimus, publicæ tranquillitatis assertor, Gallici imperii finibus innocue propagatis; pace Germanos Russosque inter et Ottomanos feliciter conciliata; gloriose simul et pacifice regnabat; fontem hunc civium utilitati, urbisque ornameto, consecrarunt Præfectus et Ediles, Anno Domini M.DCC.XXX.IX.

The wings have Doric pilasters, between which are four statues and as many bas-reliefs, representing the four seasons, besides two escutcheons containing the arms of the city. The

ÉGLISE DE JÉSUS, 35, rue de Sèvres, belonging to the Jesuits, is remarkable for the grandeur of its Gothic interior.

We now reach the *Croix-Rouge*, a point where six streets meet, and the whole western part of which was burnt down by the Communists, May 24th, 1871. The rue du Dragon leads to the rue des Saints Pères, a corruption of *Cinq Pères*, in allusion to the five *Frères de la Charité*, who first assumed the duties of the hospital of that name (see p. 281). Here we find, at No. 39, the

ACADÉMIE DE MÉDECINE, formerly at No. 12, rue de Poitiers, where the meetings of the royalist members of the Constituent Assembly of 1848 used to be held. It contains a statue of

Baron Larrey (see p. 126). This building was formerly annexed to the

HÔPITAL DE LA CHARITÉ, 45, rue Jacob.—Founded in 1613, by Marie de Médicis, for the *Frères de la Charité*, who were all surgeons or apothecaries, besides ministering to the spiritual wants of the sick. The building has a handsome front, with a spacious Doric entrance and vestibule (see p. 123).

At the junction of the Rue Bonaparte and the Rue de Rennes, we find

SAINT GERMAIN DES PRÉS.—This was the abbey-church of one of the largest and most ancient monastic establishments of Paris. Childebert I., son of Clovis, on the suggestion of St. Germain, Bishop of Paris, founded a monastery here about the year 551. He dedicated the church in 557 to the Holy Cross, St. Stephen, and St. Vincent, endowing it with the relics of the latter, brought over by him from Spain, and with the treasure he had taken from Amalaric, at Toledo, and a piece of the true cross. This foundation possessed many estates, including the fief of Issy, that extended from the Petit Pont in Paris to Sèvres. This domain the community possessed till 1674; and the prison of the Abbaye long remained as a monument of their importance. The church was celebrated for its decorations, and was called "The Golden Basilica." In 861, the Normans nearly destroyed the monastery, and burnt the church, of which only part of the lower walls of the western tower are supposed to remain. The tomb of Childebert was afterwards carefully restored by the monks. In 990, the Abbot Morardus, 26th in succession, commenced rebuilding the church, which was consecrated by Pope Alexander III., in 1163, under the abbot Hugues III. In 1369, the abbey was fortified against the English by Charles V.; and, in the time of Henry IV., it still resembled a fortress encompassed by a moat. To the west, where part of the Faubourg St. Germain now stands, was the *Pré aux Clercs* (see p. 276). From 1503, the abbots were appointed by the crown; among them was Casimir, King of Poland, who died in 1672. In 1644, this community was incorporated with the celebrated Benedictines of St. Maur. Mabillon, Montfaucon, Achéry, Ruinart, &c., were all of this abbey. It was suppressed in 1789, and the buildings became a salt-petre-manufactory. An explosion taking place in 1794, the refectory and library were destroyed, and the church much damaged. Under Charles X., the restoration of it was commenced by M. Godde, and completed in 1838. The square buttressed tower with double-arched mullioned windows, which surmounts the porch, dates from 990, the time of

the Abbot Morardus ; it was formerly topped with a stone spire, which has been replaced by a wooden one of an octagonal form, with four smaller ones at the corners. There were two turrets besides, flanking the choir, but which were removed in 1820. The western porch is pointed ; in the ogive is an old bas-relief representing the Last Supper, and over this the figure of Christ.

Interior.—The interior is cruciform, with a circular choir at the east end ; the nave is flanked with plain aisles without chapels, except one in the right hand aisle, but the choir is surrounded by them. All this part is also of the time of the Abbot Morardus ; the choir is the work of Abbot Hugues III. All the capitals of the pillars forming the piers will be particularly remarked for the devices of which they are composed ; many of those in the nave are restorations of the old ones, now magnificently gilt and decorated ; the ceiling is painted in cobalt, interspersed with stars, and the foliated capitals of the lofty engaged columns which front the piers are also gilt. The nave and choir are decorated with fresco-paintings by the late M. Flandrin, to whose memory a marble monument has been erected “ by his friends, pupils, and admirers,” in the left-hand aisle.

In decorating this church, the above lamented artist has, with great talent, turned all the ecclesiastical and local legendary lore to account, that, especially, which relates to the founders Childebert, St. Germain, and St. Droctovæus. Besides these fine mural paintings, the following monuments are deserving of notice, viz. : in the chapel of Ste. Marguerite, a handsome marble tomb of one of the Castellan family ; and in the first chapel of the choir, a tomb of James Duke of Douglas, who died in 1645. His figure in marble is reclining on a sarcophagus. In the 2d chapel, black marble slabs mark the remains of Mabillon, Descartes, and Montfaucon. In the chapel of St. Paul there is a monument to Boileau, whose heart was transferred here in 1819 from his tomb, which exists in the undercroft of the Sainte Chapelle (see p. 243). In the adjoining chapel we see a marble monument to another of the Douglas family, Earl of Douglas and Angus, who died in 1611. The following transept contains the tomb of Casimir, King of Poland, who abdicated his crown in 1668, and died abbot of the monastery in 1672 ; the king is on his knees, offering up his crown to heaven, and in front of the tomb is a fine bas-relief of one of his seventeen battles. The church is 200 feet in length, 65 feet in breadth, and 60 feet in height. (1)

(1) See Bouillard's history of this abbey.



THE MUSEUM.



PALACE OF THE INSTITUTE.



PALACE OF THE BEAUX-ARTS.

[illegible]

Turning to the left, on leaving this most interesting church, the rue Bonaparte will lead the visitor to the rue Ste. Marguerite, now rue Gozlin, but lately the site of the *Abbaye* (see p. 71), which stood in front of the rue de l'Ecole de Médecine.

The rue de l'Échaudée leads to the rue de Seine; and the small *Passage du Pont Neuf*, one of the first established in Paris, to the rue Guénégaud, and the Quai Conti, now considerably widened. The stranger will be reminded by these names that he is on a spot immortalised by Sterne.

No. 5 on this quay bears an inscription stating that Napoleon I., then an officer of artillery, on leaving Brienne, lived in that house on the 5th story. On this quay is the

HÔTEL DES MONNAIES.—A mint existed in Paris under the second race of kings, in the royal palace of the Ile de la Cité. It was afterwards established in the rue de la Monnaie, and removed in 1775 to the present building, erected on the site of the Hôtel de Conti, after the designs of Antoine. The principal front is 360 feet in length, and 78 high. It has three stories. In the centre a projecting mass with five arcades on the ground floor supports six Ionic columns, crowned with an entablature and an attic, ornamented with festoons and statues. The front towards the rue Guénégaud is 348 feet in length. The ground plan includes eight courts, of which the central one, the most spacious, has two pedimented pavilions facing each other. The central arcade of the principal front leads into a vestibule, adorned with 24 fluted Doric columns. On the right is an Ionic staircase, with a bust of Antoine, the architect. We next enter a magnificent saloon, called the *Musée Monétaire*, adorned with 20 Corinthian columns in stucco, supporting a gallery. This room contains an immense collection of the coins of France and other countries, chronologically classified, besides the medals struck on various public occasions, such as marriages, victories, etc. They are contained in 5 rows of stands on each side, besides others in the embrasures of the windows. The stands to the left on entering contain medals only; those to the right, coins. The series of the former commences at the stand in the embrasure of the first window to the left, proceeds regularly to the third, thence to the stand immediately opposite, and ends with that nearest to the entrance. The oldest authentic medal here is one of Charlemagne, an invaluable relic of excellent execution; the earliest medal of which the original die exists is one of Charles VII. (1461). Medals of Boccaccio, Louis XII., Henry VIII., Francis I., Loyola, Mary Queen of Scots, Sixtus V., Cardinal Richelieu (a superb medal by Varin, 1630, for which his life was spared), Cardinal Mazarin, &c.

will successively meet the visitor's eye, until, gradually descending to the present period, he will find medals commemorating all the stirring events of the last few years: the proclamation of the republic of 1848; the days of June, Cavaignac's administration; the visit of the French National Guards to London in October 1848; the 2d of December 1851, the Proclamation of the Empire; the visit of the Queen of England in August 1855; the taking of Bomarsund and of Sebastopol, the marriage of Prince Napoleon with Princess Clotilde, &c., besides an immense number of medals with portraits of the princes or leading personages of all countries, such as Queen Isabella of Spain, Victor Emmanuel of Italy, Narvaez, Kossuth, etc. The medals struck in commemoration of the Great Exhibition are all in the stands of the right-hand windows, together with a collection of French copper money before the re-coinage; smaller stands before the piers of the windows contain private medals or counters (1), and Japanese, East Indian, and Chinese coins; the oldest of the latter is dated 1700 years before Christ. We now come to the five rows of stands to the right on entering, which contain the coins. Many of the places are now empty, owing to the transfer of upwards of 6,000 coins to the National Library; nevertheless, many of them have been replaced by duplicates. The most interesting of the English coins is a silver penny of William the Conqueror (1066); of the Spanish, one of King Tuica (date 638.) There are, besides the African cowrie, Mexican, Bolivian, Greek, Turkish money, etc. The fifth row from the entrance contains the whole series of French coins, from the time of the Gauls down to the present time. Four large glass presses flanking the entrance and the chimney-piece opposite contain an interesting collection of standard weights and measures, implements for engraving, stamping, etc., and chemical substances used for the purposes of fining. In adjoining rooms are several models of the furnaces, instruments, &c., used in coining and assaying money, and other stands containing a numismatic gallery of the Kings of France, of modern workmanship. The last room of this series is called the *Salle Napoléon*; here are arranged nearly all the dies of medals struck under the Consulate and the Empire; here is also a splendid colossal marble bust of Napoleon I., executed for Fouché by Canova in 1806, a model in bronze of the mask taken from the Emperor's face at St. Helena 20 hours after his death, and a bust of Napoleon III., by Barre; a model of the pillar of the Place

(1) The coining of medals and counters is a privilege of the mint of Paris. The net profit under this head amounts to about 26,000 fr.

Vendôme in bronze, now, alas ! doubly interesting. It was executed by Brenet, in the proportion of 1 to 24, and cost 6000 fr. A glass case contains a representation in wax of the bas-reliefs with which its shaft is encircled. On a table, under a glass case, is a closed casket, containing a collection of all the coins struck with the effigy of Napoleon I. in the kingdom of Italy, given to the Musée by Napoleon III. when he was President. Returning to the first hall, a door opposite the entrance to the right leads to the staircase of the Gallery. Here, before ascending, we may remark the Chinese coins arranged in a glass stand. In the first room above, we find a series of seals of State, from King Dagobert down to the second Republic ; also the seals of the five great vassals or fieftees of the Crown. The gallery of the large saloon contains private dies, among which we find the heads of Madame de Genlis, Lord Byron, and many other distinguished personages ; and in the following galleries and rooms are the dies of historical medals, with the busts of Diane de Poitiers, Henry IV., Marie Thérèse of Austria, Louis XIV., etc. In the last room, a glass stand contains prize medals, another opposite, Masonic counters, and the presses contain dies of the Restoration, the time of Louis Philippe, and the late reign. One of the presses is partly filled with specimens of mineralogy, and metals in their refined state. A very copious and learned catalogue is published of the whole, with detailed descriptions of the medals, price only 3 francs. Medals of which the dies are retained are sold to visitors for the benefit of the establishment at a trifling cost ; but of the coins of which only one specimen exists, or of which the dies are lost, casts exactly resembling the originals are exhibited in the cases of the museum, the originals being carefully preserved but not shown to the public. In this Hôtel are performed all the operations of coining, besides the assaying and stamping of the gold and silver for jewellers, &c., who are obliged by law to have every article stamped before it can be sold. It is also the seat of the general administration of the coinage of the State.

The *Laboratory* of the Mint is entered from the court to the left. In the first room are two steam-engines of 32 horsepower, by which all the machinery of the establishment is worked. A door to the left leads hence to the furnace-room, with six furnaces containing from 800 to 1200 kilogrammes of silver each. The bars cast here in iron moulds are afterwards taken to the *grand atelier*, a lofty hall, where 16 rollers are in constant motion, flattening the bars to the required thickness, according to the coin they are intended for. After this process, the bars, which have acquired greater length and compactness by successive rolling, are taken to another furnace-

room adjoining to the first, where they are exposed to a red heat, to render them more malleable. Thence they pass into the hands of the cutters, who are accommodated in a gallery running all round the top of the grand atelier. Here round pieces of the required size are cut out of the bars by machinery, and what remains of the bars is taken back to the melting-furnaces. The pieces are now weighed; if too light, they are sent down to be melted; if too heavy, they are reduced by a sort of plane. This machine is so constructed as to throw aside the piece as soon as it has undergone the process of planing, so that it only requires feeding. When the pieces prove of the standard weight, they are taken to a room communicating with the gallery, where, after being exposed to a red heat, they are cleansed in a mixture of water and sulphuric acid. They are now reduced to the exact diameter required, by the action of a machine which at the same time gives a slight elevation to the rim. The floors of the grand atelier and of the gallery are latticed, so that a piece falling down cannot roll away or stick to the shoes of a person treading upon it. Gold is worked in another room adjoining the engine-room; visitors are not allowed to enter, on account of the small particles of gold with which the floor is strewed, and which are carefully swept up; but the process is the same as that described above. The coining-machines are in a hall opposite the principal entrance in the first court. There are eleven of these machines, viz. one for gold, 6 for five-franc pieces, 2 for two-franc pieces, and 2 for small coin. When they are all worked at once, they produce 1,500,000 fr. per day. They are the invention of M. Thonnelier, and well deserve inspection. Each strikes off 70 pieces per minute (see p. 14).

The museum is open to the public on Tuesdays and Fridays from 12 to 3. To visit the laboratory and ateliers, visible on Tuesdays and Fridays from 12 to 3, apply for a special ticket to *M. le Président de la Commission des Monnaies et Médailles, Hôtel des Monnaies*. To the west stands

The PALAIS DE L'INSTITUT.—This edifice, originally built under the provisions of Cardinal Mazarin's will, for the *Collège des Quatre Nations*, to which natives of Roussillon, Pignerol, Alsace, and Flanders, were alone admissible, was commenced in 1661, after the designs of Levau, and now contains two distinct establishments, the *Bibliothèque Mazarine*, and the *Institut de France*. The front forms the concave segment of a circle, terminated at the extremities by projecting pavilions, with open arcades in the basements. In the centre is the front of the church (now the hall where the public meetings are held), composed of four Corinthian co-

columns surmounted by a pediment. Above the front rises an attic, surmounted by a dome. The first court is octagonal and has two Corinthian pavilions. The eastern one contains the

Bibliothèque Mazarine. — Cardinal Mazarin possessed a library, formed by the celebrated Gabriel Naudé, who collected the most scarce and curious books in France and foreign countries. It consisted of 40,000 volumes, which, in 1652, were sold by a decree of the *Parlement de Paris*. To repair this loss, Naudé, aided by Lapoterie, bought up for the Cardinal a great number of the works which had fallen into the hands of booksellers and private individuals. This second library Mazarin bequeathed to his College, together with 2,000,000 livres for the building, and a yearly revenue of 45,000 livres. The library was subsequently enriched with those of Descordes, and of Naudé, the latter of whom died in 1655, and thus the present *Bibliothèque Mazarine* was formed. The manuscripts were removed to the royal library, but others have since been bought. The collection now amounts to about 120,000 printed volumes, and 50,000 manuscripts. The library consists of an octagonal ante-room, and a large gallery with two branches turning at right angles, 190 feet by 24. The book-cases are richly carved, and fronted with Corinthian columns supporting a gallery. The principal room, where students are accommodated, occupies the site of the celebrated Tour de Nesle. It is adorned with many good marble and bronze busts, some of which are antique. The visitor will remark those of Mazarin and Racine, and the inkstand of the great Condé. It possesses also a very fine terrestrial globe of copper, executed for the Dauphin by the brothers Bergwin, under the direction of Louis XVI.; the latter is even said to have worked at it himself. It now bears the impression of a bullet with which it was struck from the Louvre, defended by the Swiss guards, during the revolution of 1830. There is also a curious collection of models of Pelasgic monuments of ancient Greece, comprising the Cyclopean walls of Mycene, &c. Open to the public daily, except Sundays and festivals, from 10 to 4.

The Institut.—The western pavilion in the first court leads to the Grand Hall, for the public sittings of this celebrated body. The hall is fitted up with benches forming a semicircle, in front of which are the seats and bureaux of the president, secretaries, &c. It is adorned with marble statues of Bossuet, Descartes, Fénelon, and Sully. The second court contains the private buildings pertaining to the Institut. A door to the left gives access to a double staircase leading to the secretaries' office on the first floor, and to the library and hall for the weekly sittings, on the second. The *Bibliothèque*

de l'Institut, to which admission is only obtained through introduction by a member, contains about 60,000 volumes, including a large number of valuable oriental works, complete series of the transactions of nearly all the learned societies of the world, and numerous works on history and archæology. The library is adorned with the celebrated marble statue of Voltaire, by Pigalle. A vestibule, containing the busts of some of the most distinguished members of the Institute in former days, separates the library from the *Salle des Séances*, which is preceded by a waiting-room, of Ionic design. The president's chair occupies the centre of the *Salle*, which is lit by five windows, and likewise adorned with busts, statues, and portraits of eminent men. Continuous tables, with chairs for the members, occupy the floor on both sides of the president's chair, opposite which there stands another table for strangers, who have previously inscribed their names at the secretaries' office, for the purpose of reading extracts from original and unpublished essays on various subjects. Along the walls there are benches for the public, those in the centre being reserved for reporters. For information respecting the Institute, its Academies, and the days of their meetings, see p. 82. On public occasions the members of the Institute wear a costume of black, embroidered with olive leaves in green silk. To obtain tickets of admission to the annual meetings apply at the office of the Secretary of the Institute, at least one month beforehand. The tickets are for one person. Opposite is the

PONT DES ARTS.—This bridge, for foot-passengers only, takes its name from the Louvre, once called *Palais des Arts*. It is composed of 8 arches of wrought iron, and floored with wood. The length of the bridge is 488 feet, and the breadth 30. It was finished, in 1804, at a cost of 900,000 fr.

The stranger now enters the Quai Malaquais, where he will be struck with a large new building of monumental design, containing the exhibition rooms of the

PALAIS AND ÉCOLE DES BEAUX ARTS.—In this school eight professors respectively teach the history of art and esthetics, anatomy, perspective, mathematics, the natural sciences, practical architecture, and archæology. There are three classrooms for painting, three for sculpture, three for architecture, one for plate-engraving, and one for engraving medals and precious stones, all superintended by eleven professors. Pupils are admitted between the ages of 15 and 25. An annual competition takes place for the *Grand Prix de Rome*, the successful candidates, who need not be pupils of the school, but must be French subjects, and not older than 25, being sent to Rome

and maintained there at the expense of the Government for four years (engravers only for three). They are bound to stay at Rome two years; the rest of the time they may employ in travelling for their instruction. Only one prize is awarded for each section; and an exhibition of the works of the students here, as well as of those sent by the students at Rome, takes place every year in September. (See page 90.) This establishment was first called *Musée des Monuments Français*, being chiefly composed of monuments of the middle ages, saved by M. Alexandre Lenoir from the fury of the first revolution. Most of these were restored to the churches by the Restoration, when the present building was commenced in 1820 by M. Duban, at a cost of 3,515,907fr. It now contains many valuable monuments of ancient and modern art and a collection of plaster casts of statues and bas-reliefs discovered in Greece by M. Charles Lenormant.

The new building above alluded to contains, as the inscription on its front denotes, the exhibition rooms of the *École*. Externally its design is elegant. Marble slabs in the wall bear the words *Peinture, Sculpture, Architecture*. The entrance hall is specially set apart for the works sent by the students at Rome. From this, a double-branched staircase, fronted by two marble Corinthian columns, leads to the exhibition room of the prize works executed by the pupils in Paris. It occupies the whole length of the building. Its extremities are curved, and the walls are adorned with the names of the great artists of ancient and modern times. The first landing-place in front of the entrance ushers us into the great hall, a splendid saloon rising to the roof of the edifice, and lighted by a spacious skylight, with the remainder of the ceiling decorated with copies from the Vatican, by Sigalon and Boucotran, of the twelve large frescoes severally representing the Persian, Cumean, Erythræan, Libyan, and Delphic Sibyls, and the prophets Daniel, Isaiah, Zachariah, Jonah, Joel, Ezekiel, and Jeremiah. Fronting the semicircular recess at the further end of the room, a balcony opens into the latter from the landing-place of the first floor, whence a good view may be obtained of the whole.

In the rue Bonaparte we find the principal entrance to the Palais des Beaux Arts, which we will now describe.

Courts.—There are two courts in front of the palace, separated by a dwarf wall and open iron-work. The first is entered through a gateway adorned with busts of Poussin and Pujet. The court is flanked by two buildings of Ionic design; the northern one contains the offices of the Director and two amphitheatres for students; the southern one, which masks

part of the ancient buildings of the convent *des Petits Augustins*, displays in its intercolumniations the sculptured ornaments of a door, and other interesting fragments of the *Hôtel de la Trémouille*, or *Maison de la Couronne d'Or*, a splendid specimen of the architecture of the 14th century, and purchased in 1363 by the Duke of Orleans, brother to King John. On the same wall there is a copy in mosaic of Raphael's picture of God blessing the World, executed by MM. Balze. Adjoining the porter's lodge is the

Sistine Chapel.—The front is formed of the portal of the *Château d'Anet*, built in 1548 for Diana of Poitiers, by Henry II. It has three ranges of coupled columns of the Doric, Ionic, and Corinthian orders, and is adorned with bas-reliefs and statues, the finest of which is a Cupid in the act of stringing his bow. Over the top arch is this inscription :

Bressæo hæc statuit pergrata Diana marito
Ut diuturna sui sint monumenta viri.

The interior consists of a single nave, with an arched roof strengthened with elegant tie-beams and king-posts. The wainscoting which covers the walls at the entrance is the same that adorned the *château d'Anet*. A screen, consisting of an entablature supported by four columns of red marble, and pilasters of the Corinthian order, separates the entrance from the nave. At the end is a splendid copy of Michael Angelo's *Last Judgment*, by Sigalon, on canvas, occupying the whole wall. In a side chapel to the left, are casts of the *Moses* of Michael Angelo, and two tombs, by the same, one of which is the Tomb of the Medici; and also a fine cast of the bronze gates, by Ghiberti, of the Baptistery at Florence. The nave is now used as a repository for plaster casts. The 12 pendentives here are copies from Michael Angelo's frescos in the *Sistine Chapel* at Rome.

Returning to the court, the visitor will observe in the centre a Corinthian column of red marble, on the top of which is the figure of an angel in bronze, one of several saved from a group, pillaged by the mob from the tomb of Cardinal Mazarin. Immediately behind it is the beautiful front of a *château* erected at Gaillon in 1500 by Cardinal d'Amboise, and transported hither by M. Lenoir. Its western surface is studded with brackets supporting antique statues, and medallions. The second court is semi-elliptical, and fronted by the palace, 240 feet in length by 60 in height, consisting of two lateral pavilions connected by a central Corinthian façade, pierced with 11 arched windows, and surmounted by an attic. In front, on either side of the entrance, are pedestals with ten marble sta-

taes, the work of as many French artists studying at Rome. The court is flanked by two arched screens, the one to the left florid Saxon, with three arches; the opposite one with four; the two central ones supported by a colossal pendant keystone, the whole in the style of the time of Francis I. Beyond this, in a garden, is a fountain, surmounted by four figures sculptured by Paolo Poncio. Underneath is an escutcheon by Jean Goujon, and two seated figures by Germain Pilon. On the walls of the court, forming the curves, are specimens of old architectural and sculptural fragments, of which the following merit attention: a bas-relief of 1440; marble medallions with the heads of Titus, Vespasian, Claudius, and Galba; two antique lions, and a shield of metal walled in, and embossed with mythological subjects. Opposite the entrance to the palace are two Discoboli, copied in marble from the antique. In the court is a curious monolith basin of the 13th century, brought from the Abbey of St. Denis, 12 feet in diameter, and ornamented with quaint heads of Ceres, Bacchus, Pan, Neptune, Avarice, and various animals.

Interior.—In the spacious Corinthian vestibule are staircases right and left leading to the upper stories. Next is a rectangular court, where the visitor will read in gilt letters:

Inceptum a Ludovico XVIII.

Ludovicus Philippus peregit monumentum anno MDCCCXXXVIII. Underneath are medallions with the portraits of Leo X. and Francis I., the restorers of the arts; and facing them are corresponding likenesses of Pericles and Augustus. Round the walls are engraved the names of famous artists of all countries, such as Michael Angelo, Inigo Jones, &c. On the walls to the right and left are fragments of antique tombs, &c., also a curious bas-relief, representing a sacrifice. There are also statues of Cupid and Psyche, by Cavelier; the Venus Pudica, by Vilain; and, in the centre, Mars in repose, by Godde. On the opposite side is the entrance to what is properly the *Ecole des Beaux-Arts*. The galleries on the ground floor contain casts and copies of architecture from the antique, separated into three divisions; one for Grecian, the second for Roman; and the third for the arts of Europe in general during the middle ages. The amphitheatre for the distribution of prizes, &c., on the western side of the inner court, is semi-circular, and, besides richly gilt compartments in the cupola, contains one of the finest productions of modern art, by Delaroche, representing groups of the most celebrated artists of every age and country, assembled and presided by Zeuxis, Phidias, and Apelles, for the purpose of awarding prizes to successful competitors. It contains 75 figures, of which 70

are those of artists. One of the female figures, arrayed in a green mantle, is the portrait of the gifted author's wife. From the ample amphitheatre the visitor is conducted to the *Salle Louis XIV*, containing the first part of a series of portraits of the most eminent members of the Academy, amongst whom are Vanloo, Servandoni, Lemoine, &c. Here also we see part of a remarkable collection of models of roofing, and also of Egyptian, Grecian, and Roman art, executed in cork or plaster in the proportion of 1 to 100. The rest of the collection is not visible at present. The two angels on the chimney-piece are by Germain Pilon. A gallery, filled with busts, leads hence to the *Salle du Conseil*, where the series of portraits is continued; it contains besides 8 chandeliers of wood, carved and gilt, once the property of the old church (now demolished) of Ste. Geneviève; also two candelabra modelled upon originals found at Pompeii, and marble busts of academicians. Passing through a corridor, painted with copies of arabesques from the Vatican, we enter the *Gallery of Prizes*, divided into three parts by two partitions with Doric pilasters, and lit by seven arched windows. The walls are adorned with the pictures that have gained the grand prizes. Here may be seen the prize-works of the most eminent artists, such as Fragonard, David, Ingres, Heim, Hesse, Pujol, &c. The collection begins with a painting by Natoire, of the year 1721. The *Library*, a room lit by 11 windows, is not shown to visitors. Admission on application at the porter's, from 10 to 4. A fee is expected.

In the rue Visconti, not far from this palace, No. 21, is the house where Racine died, in 1699, and Adrienne Lecouvreur, in 1730. At No. 24, rue des Saints Pères, is the

ÉCOLE DES PONTS ET CHAUSSEES, established in 1747, and enlarged in 1784. It possesses a rich collection of plans, maps, and models, relative to civil engineering, as also a good library. The present building, consisting of a Doric entrance between two lateral pavilions, dates from 1845. Strangers are not generally admitted, but a special order may, though with difficulty, be obtained for the purpose, on applying by letter, post-paid, to *M. le Secrétaire du Conseil Général de l'Ecole des Ponts et Chaussées*, at the School (see p. 89).

The stranger, entering the Quai Voltaire, will find the PONT DU CARROUSEL, or DES SAINTS PÈRES, a most elegant bridge of three iron arches, of 47 metres span, resting on stone piers. It was built by M. Polonceau, in 1834. The arches, consisting of five ribs between each couple of piers, connected with the upper bars by decreasing circular hoops, are formed of hollow pieces containing wood and pitch. It cost 1,030,000 fr.

Its extremities are adorned with four seated statues of stone on pedestals, representing, on the side towards the Tuileries, Industry and Abundance; on the other, the Seine and Paris.

At No. 1, rue de Beaune, on this quay, is the hôtel in which Voltaire resided for some time previous to his death, and where he died. His nephew, M. de Villette, kept his apartment closed afterwards, as did also Mme. de Montmorency, the next proprietor of the house, so that it remained unopened for forty-seven years. On this quay are numerous shops of dealers in prints, articles of *vertu*, and second-hand books.

FIFTEENTH WALK.

This comprises the 6th and 14th arrondissements. The **MARCHÉ ST. GERMAIN**, built in the year 1811, by Blondel, on the spot where the *Foire St. Germain* used to be held, is a parallelogram, 276 feet in length, by 225 in breadth. It contains nearly four hundred stalls.

Not far from this is the church of

ST. SULPICE,—a splendid structure, designed by Levau, and begun in 1655, when the first stone was laid by Anne of Austria, but not finished until 1742, when funds were raised by the rector, Languet de Gergy, for the purpose, by means of a lottery. Servandoni finished the magnificent front in 1745; the two steeples were raised by Maclaren, in 1749; the northern one was altered and finished by Chalgrin, in 1777.

Exterior.—The portico is composed of a double range of Doric columns, 40 feet in height, and is approached by a flight of steps which are intersected by the plinths of each couple. It supports a colonnade of the Ionic order, fronting an arched gallery, with columns 38 feet in height, crowned with a balustrade. Under the portico are three entrances, with niches between, and seven *alti-rilievi* above, illustrative of the cardinal virtues. The summit of the northern tower is 210 feet high. The towers consist of four stories each, but are not perfectly symmetrical. The southern one is distinguished by two rows of columns of the Doric and Ionic orders; that of the north presents the Composite and Corinthian orders. It has three bells, of 12,500 lbs., 8,500 lbs., and 1,800 lbs. respectively. The back of the church is elliptical, with a salient semicircular turret. The plan of the building is cruciform; its total length 432, its breadth 174, and its height 99 feet.

Interior.—Aisles surround both nave and choir, and cha-

pels correspond to each arcade. The pilasters are Corinthian the arched roof of the choir is elaborately ornamented with scroll-work. At the entrance of the nave are two shells of the largest *tridachna gigas* known, resting upon curious rock-work in marble, executed by Pigalle; they were given to Francis I. by the Republic of Venice. The organ, by Clicquot, is richly carved, presenting seventeen figures playing on musical instruments or supporting cornucopiæ, and is the finest in design of any in Paris. The principal figure is King David. On the pavement of the transept is a meridian line traced by Lemonnier in 1743, and continued along an obelisk of white marble, in the northern transept. The rays of the sun, passing through an aperture in a metal plate in the window of the southern transept, form upon the pavement a luminous circle, about 10½ inches in diameter, which moves across the line, and at noon is bisected by it. The high altar is decorated with a profusion of splendidly-gilt ornaments. It has a bas-relief in bronze: Christ preaching in the Temple, the work of M. Choiseulin. There are a great many good modern paintings in this church, which is everywhere richly decorated. The Lady Chapel, behind the choir, which is entirely encrusted with marble and adorned with the most gorgeous sculpture and gilding, has a statue of the Virgin with the Infant, the work of Pigalle, which will repay inspection. The chapel has a double dome, the upper one painted in fresco by Lemoine, representing the Ascension of Christ. On the walls are four paintings, the Annunciation, Visitation, Birth of the Saviour, and Presentation in the Temple, by Vanloo. Old and modern stained glass of great merit adorns the windows of this church. The upper gallery is worth visiting. Fronting this church is the

FONTAINE DE ST. SULPICE.—The Place St. Sulpice, first projected by Servandoni, was formed in 1754; at the peace of Amiens, the fountain which is now in the *Marché St. Germain* was placed there by order of Napoleon. The present fountain, by Visconti, consists of three concentric octagonal basins intersected by sculptured plinths. From the centre of the uppermost rises a quadrangular body, flanked with fluted Corinthian pilasters, between which are circular niches filled with the statues of Fénelon, Bossuet, Fléchier, and Massillon.

A flower-market is held here on Mondays and Thursdays.

On the southern side stands the *Séminaire de St. Sulpice*, a large plain building, erected in 1820, which contains a theological library of 20,000 vols. (See p. 102.)

West of the fountain, is the *Mairie* of the 6th arrondissement, surmounted by a small campanile and clock.



PALACE OF THE LUXEMBOURG.



ST SULPICE.



ST ETIENNE DU MONT.



PANTHEON.

In the rue Garancière, No. 8, is a fine hotel, formerly belonging to the Duchess of Savoy. In the same street is a fountain, erected in 1715, by Anne of Bavaria, widow of the Prince of Condé.

Opposite this street stands the

PETIT LUXEMBOURG.—This hotel, which is a dependency of the palace of the Luxembourg (see below), was commenced about 1629 by Richelieu, who resided in it while the Palais Royal was building. His niece, the Duchess d'Aiguillon, to whom he afterwards presented it, left it to Henry Jules de Bourbon Condé, after whose death Anne of Bavaria, his widow, occupied and repaired it. Under the Directory, four of the directors inhabited it, the fifth living in the Luxembourg. Bonaparte resided here six months, before he removed to the Tuileries. It was afterwards the residence of the Chancellor of France, as President of the Chamber of Peers. In 1848 the *Tribunal des Conflits* used to hold its sittings in this palace, and it afterwards became the residence of the president of the Senate. At the western end is a chapel, built by Mr. Gisors on the site of one belonging to the ancient cloister of the *Filles du Calvaire*, the ruins of which were brought to light in 1848 by the demolition of a small prison attached to this hotel, for prisoners under trial by the Court of Peers. (1) The present chapel (inaugurated Dec. 5th, 1855) is in the style of the 15th century, with a square tower facing the rue de Vaugirard, and a pedimented front and niches facing the garden of the Luxembourg. A cloister encloses a square before it.

Turning to the left into the rue de Vaugirard, we find, at the corner of the rue de Condé, the site of a house once inhabited by the poet Clément Marot. Further on is the *Théâtre de l'Odéon* (see *Theatres*). Returning a few steps, and turning into the rue de Tournon, we perceive the old hotel of Concino Concini, Marshal d'Ancre, now converted into barracks. Louis XIII. lived in it for some time. But the chief point of interest here is the

PALACE OF THE LUXEMBOURG.—Upon the site of this palace Robert de Harlay de Sancy erected a large house, surrounded by gardens, in the 16th century. This mansion was purchased and enlarged, in 1583, by the Duke d'Épinay-Luxembourg; Marie de Médicis bought it for 90,000 fr. in 1612, when the present palace was built, by Jacques Desbrosses, upon the model of the Pitti palace at Florence. It

(1) The ministers of Charles X., and afterwards Lecomte and Henry, who attempted the life of Louis Philippe, were confined in this prison.

was then called by her name. On being bequeathed to Gaston de France, Duke of Orleans, her second son, it assumed the name of *Palais d'Orléans*. It was afterwards ceded, for 500,000 livres, to Anne Marie Louise d'Orléans, Duchess de Montpensier; and in 1672 to Elisabeth d'Orléans, Duchess de Guise and d'Alençon, who, in 1694, sold it to Louis XIV. Afterwards it was inhabited by the Duchess of Brunswick, and by Madame d'Orléans, queen-dowager of Spain, on whose death Louis XVI. gave it to his brother, afterwards Louis XVIII., who occupied it till he left France, in June 1791. During the first years of the first revolution it was converted into a prison. In 1795 the sittings of the Directory were held there, and it was then called *Palais du Directoire*. When Bonaparte came into power, it was at first devoted to the sittings of the consuls, and received the name of *Palais du Consulat*, and, shortly after, that of *Palais du Sénat Conservateur*. This senate held its sittings there till its dissolution in 1814, when the Chamber of Peers was created. In March and April 1848 Louis Blanc held his socialist meetings of workmen there. In the subsequent month of May, the Executive Commission occupied it during its ephemeral existence. Private authorised societies were afterwards permitted occasionally to hold extraordinary public sittings in the late Chamber of Peers, and in 1852 it resumed its old destination and name of *Palais du Sénat*. Owing to the destruction of the Hôtel de Ville by the Commune, May 24th, 1871, the Prefect of the Seine now resides in it, and the Municipal Council also holds its sittings here.

Exterior.—The edifice is remarkable for the beauty of its proportions, and its solidity. The court forms a parallelogram of 360 feet, by 300. The front towards the rue de Vaugirard consists of two large pavilions, connected together by terraces, in the centre of which rises a cupola, surrounded with statues. This front is connected with the principal pile of building, by two arcaded corridors. Four large square pavilions terminate the angles of the main building, which consists of a raised ground-floor, an upper story, and attic. The clock pavilion is ornamented with allegorical figures, 8 feet high, of Eloquence, Justice, Wisdom, Prudence, War, and Peace, by Pradier. The lower story is decorated with bossaged Tuscan pilasters, the second with Doric, and the third with Ionic pilasters. The grand staircase is Ionic.

Interior.—On entering the State apartments, we find, in the first room, called *Salle des Gardes*, several good statues of Greek and Roman celebrities. Next follows the *Salle d'Attente*, where a pedestal, formerly adorned with the statue

of the late Duke of Orleans, now bears the statue of Julius Cæsar, of bronze and marble, brought here from the Louvre. The ceiling, by Jadin, represents Aurora. The walls of the adjoining *Salon* are decorated with paintings representing : Charles IX. receiving the keys of Paris from l'Hôpital, who refuses his consent to the massacre of St. Bartholomew, by Caminade; St. Louis, by Flandrin; the Duke of Guise (Le Balafre) proposing the League to Harlay, by Vinchon; Louis XIII. and Richelieu, by Cabanel, and Charlemagne dictating the Capitularies, by Bouchot. The ceiling, by Decaisne, represents Union, Force, and Abundance; and, in a small medallion, a portrait of the Duc de Reichstadt. Next follows what lately was the tasteful and magnificent

Salle du Trône, an immense hall, formed out of the old *salle* of that name, the old *Salle du Sénat*, and the *Salle des Conférences*. This splendid saloon is gorgeously gilt and sculptured; the three ceilings belonging to the old *Salles* above mentioned, are now amalgamated into one, terminating in hemicycles, with a cupola in the centre, and charged with two octagonal compartments and eight medallions. A door to the right will lead the visitor into the elegant *Galerie des Bustes*, which runs parallel to the *Salle du Trône*, and is filled with busts of the great generals and statesmen of the first Empire, such as Jourdan, Macdonald, the Cardinal de Belloy, etc. The ceiling is by Vauchelet. We now enter the late

Salle du Sénat, destroyed by fire October 28th, 1859, but now restored to its former state (1). The hall is semicircular, ninety-two feet in diameter, and covered by an hemispherical vault, painted by Abel de Pujol, in compartments, containing allegories of Law, Justice, Wisdom, and Patriotism. The ceiling is supported by eighteen Composite columns. In a semicircular recess are the seats of the President and Secretaries, approached by steps. Eight composite columns support the cupola of this recess, and, between them, on plinths, are the statues of Turgot, d'Aguesseau, l'Hôpital, Colbert, Mathieu Molé, Malesherbes, and Portalis. In front of the galleries are busts of Marshals Masséna, Lannes, Gouvion St. Cyr, and Mortier. On each side of the recess are large pictures representing Louis XI. with the Dauphin receiving the Deputies of Paris, and Philippe de Valois congratulated by the Peers on the reforms he had introduced, both by Blondel. At the corners of the *Salle*, in elevated niches, are the statue, of Charlemagne and St. Louis.

We now re-enter the *Galerie des Bustes* at the other ends

(1) The fire fortunately did not extend to the archives, the library, or the *Salle du Trône*, all of which were in danger.

similar to that already seen, and thence pass to the other extremity of the *Salle du Trône* (1). On descending to the ground floor by the *Escalier privé*, we find to our right the

Chambres de Marie de Médicis, originally three rooms, the first of which was used by that princess as a chapel, but has now been partitioned off to make a porter's lodge. The first room we enter now was the *Salle d'attente*. Adjoining is the *Chambre à coucher de Marie de Médicis*, a splendid apartment, decorated in the sumptuous style of her time. The arm-chairs now in this chamber were used at the coronation of Napoleon. The panels are all richly gilt and painted in compartments, four by Philippe de Champagne, and four by Nicholas Poussin. The centre of the ceiling represents Marie de Médicis, by Rubens, and eight square compartments which it contains are by Philippe de Champagne. Those to the right are family-portraits of the house of Médicis; those to the left, of that of Henry IV. There are also four paintings by Rubens in this room. The scroll-work on the walls is exceedingly delicate and beautiful. The furniture of the period has been repaired, and placed here; it is gold and crimson velvet. At the revolution of 1789 the panelling and paintings were taken down and concealed, but were replaced in 1817. In the case of marriages of senators or their daughters, the parties met in these rooms to sign the contract. Returning to the vestibule, we now enter the

Chapel of the Palace.—A parallelogram 69 feet by 20, of rich Doric design, and receiving light from the court through four windows. The ceiling is divided into compartments decorated and gilt in the richest style, like all the rest of the chapel, which contains a profusion of modern paintings of great merit. In a niche in the wall opposite the altar is an admirable group of an Angel and two children, by Jaley; and the holy water basins are attached to richly sculptured marble pedestals, surmounted by angels. Private mass is performed here daily.

Gallery of Modern Art.—In the buildings on the eastern side of the courts is the gallery for paintings, formed by order of Marie de Médicis, and at first composed of twenty-four large pictures, by Rubens, representing the allegorical history of

(1) The visitor may here endeavour to obtain access to the *Library*, which is not open to the public. It is a splendid gallery extending the whole length of the garden front, and contains 40,000 volumes, including the journals and reports of the House of Lords up to 1869, and the journals of the House of Commons (110 folios) up to 1848; the whole collection of State-papers, and a large number of sessional papers.

that queen. It was afterwards increased by several pictures which belonged to the queen-dowager of Spain, and by others from the king's cabinet. The *gallery* was long neglected, and about the year 1780 the paintings were removed to form the museum of the Louvre. The pictures were brought back when the victories of Napoleon had filled the Louvre with the finest works of art in Europe, but were again removed there in 1815. The public are admitted to the gallery by a glass door within the railing of the garden at the north-eastern end. The first suite consists of a long gallery with a room at each extremity, and contains the choicest works of Eugène Delacroix, Rosa Bonheur, Couture, C. L. Muller, Cogniet, Court, &c. Changes are continually taking place in the arrangement of this gallery, in consequence of the rule which orders the works of each artist, on his decease, to be removed to the Louvre. The ceiling of the Long Gallery is painted by Jordaens in 12 compartments, representing the signs of the zodiac; the Rising of Aurora, in the centre, is by Callet. The room at the further end is enriched with Duret's well-known statues of Neapolitan villagers, in bronze. Returning to the Long Gallery, a side door opposite the entrance leads through a covered passage on the terrace to a rotunda, containing various groups and statues, both marble and bronze, by some of the best modern sculptors. Beyond this there are five rooms, one of which, to the right on entering, exclusively contains paintings by M. Ingres, and his cartoons of the subjects which decorate the windows of the chapels of Dreux and St. Ferdinand. In the entrance-room there is a fine marble bust of Father Ventura by Oliva, and in the first room to the left a painting of the Battle of the Alma by Lami. The other pictures are described in the Catalogue, sold on the spot. From the last of the suite a fine view is obtained of the grand staircase.

The Gallery of Paintings is open to the public on Sundays, and on all other days, except Mondays, from 10 to 4. The apartments and chapel are not visible at present.

Garden.—The garden was first planted by Desbrosses, at the time of the erection of the palace. In 1792, the finest trees were cut down, with the intention of building *cafés*, ball-rooms, &c., and establishing a fair, but the ground thus cleared remained waste till 1801. Since then great improvements have been made in this garden. Its general plan consists of a central part, composed of an octagonal basin surrounded with grass-plots, skirted by flower-beds, and flanked right and left with elevated balustraded terraces shaded with fine chestnut groves. Spacious flights of stairs descend from the terraces into the central part, which is decorated with

numerous marble statues, both modern and copies from the antique, such as the *Diana Venatrix* and the *Athlète*. This garden has of late lost much of its former size: the eastern side has been encroached upon by the Boulevard St. Michel and the rue de Médicis; a narrow slip has been lopped off on the western side, and a wide avenue, extending to the Boulevard du Mont Parnasse, has been cut up into squares to make room for streets. On the eastern side of the garden, its chief ornament is a fountain built by Catherine de Médicis, after the designs of Desbrosses; its niche is adorned with a group representing Polyphemus discovering Acis and Galatea. Behind it, facing the street, there is a bas-relief, by Valois, representing Jupiter and Leda. In the adjoining grass-plot stands a beautiful marble group, by Garrand, of Cain and his family after the death of Abel. The western grove of chestnut trees is interspersed with cafés and kiosks, where the daily papers may be read, and further north is a large orangery, surrounded by walks, shrubberies, and flower-beds, bordering on the Petit Luxembourg (see p. 295). In this orangery gratuitous lectures on pruning and grafting are given in summer. There is also a collection of about 500 different kinds of vine, brought from foreign countries; likewise a model apiary, lectures being given here annually on the rearing of bees. Nine gates afford access to this beautiful garden, which has a handsome railing on the side of the rue de Vaugirard. The garden is 919 metres long by 570 in breadth; its area is 340,064 square metres. It is a place of great resort, and open from daybreak to dusk.

The rue de Madame leads to the rue de Vaugirard, where we see to our left, at No. 70, the

CONVENT DES CARMÉLITES, once a convent of Dominican friars. M. Lacordaire, the celebrated preacher, belonged to this brotherhood. Part of the ancient house, with the Chapel, is still appropriated to religious purposes; the rest is occupied by private tenants. The chapel, dedicated to St. Joseph, is cruciform and of the Tuscan order, without aisles. The foundation stone was laid in 1613, by Marie de Médicis. The chapels are adorned with scroll-work and old paintings, and the first to the left is decorated with a ceiling in fresco, representing St. Camillus. In the following one there are some old paintings, illustrating several legends of saints, revived. It was in this convent the massacres began in Paris, on the 2d of September, 1792. Hundreds of priests, imprisoned here, were murdered. The heart of Archbishop Affre, who was shot on the barricades in June, 1848, is preserved in this convent (see p. 229 n).

The rue du Regard, meeting that of Vaugirard, where it is crossed by the rue de Rennes, leads to the rue du Cherche-Midi, where, at No. 39, is the *Hôtel de Toulouse*, where courts-martial are held. The building opposite is a military prison.

On the Boulevard Montparnasse, to our left, so called from its having been in the olden time a favourite place of resort of the students of the University, who used there to indulge in reading verses, spouting Latin, and other academical pastimes, is the

WESTERN RAILWAY Terminus, a vast and elegant building, facing the rue de Rennes. The terminus occupies 216,000 square metres. The front consists of two pavilions connected by a portico of 7 arches, over which are seen the gables of the arrival and departure sheds.

Continuing eastwards, he will reach the Boulevard St. Michel, where at No. 62 is the

ÉCOLE DES MINES, and *Mineralogical Museum*.—This magnificent hotel, formerly called *Hôtel de Vendôme*, was built in 1707, by a society of Carthusian monks, and afterwards purchased by the Duchess of Vendôme. The institution to which it is now appropriated was projected by Cardinal de Fleury, and commenced in 1783, but was not definitively organized until 1816. Part of this vast building has now been reconstructed, to make room for the Boulevard. Its front is plain, but tasteful; a spacious court, entered by a handsome railing, gives access to it. The professors and directors of the school reside in the house. The entrance room on the first floor contains a large skeleton of the *Ichthyosaurus*. To the right we find the staircase, the ceilings of which are adorned with paintings by the late Abel de Pujol. The walls are covered with landscapes illustrating various geological formations, by Hugard. We now enter 13 large rooms, containing a magnificent collection of minerals of all countries, including that of Haüy, removed hither from the *Hôtel des Monnaies*. The French minerals are arranged according to the departments in alphabetical order. A series of ground and polished jaspers and agates are adjusted in the window-panes of the 7th room, to show their transparency. A lateral room contains Prince Napoleon's donation of mineralogical specimens collected by him in Iceland, Greenland, Sweden, Norway, Sicily, &c.; but the principal geological collection of the Paris Basin, formed by MM. Cuvier and Brongniart, occupies six large rooms on the 2d floor, accessible by a staircase in the 4th room to the right, where a complete series of fossil bones, zoophytes, ammonites, &c. will be found. Models in relief of Mount Etna,

by M. Elie de Beaumont, and of Mount Vesuvius, by M. Dufrenoy, will attract particular attention. There are also four rooms filled with models of the various machines used in mining, smelting furnaces, specimens of timber, optical instruments, a plan in relief of the valley of Chamonix, and a model of the galleries of the coal-pits of La Grande Croix, in the department of the Loire. The first floor also contains an assay office, which is not public, and on the ground floor are laboratories, lecture-rooms, the council-chamber, and the library, which contains 6,000 volumes. About 250,000 specimens are contained in the museum, which is open daily with passport, and to the public on Tuesdays, Thursdays, and Saturdays, from 11 to 3. The library is open daily to students and strangers, on application. Gratuitous public lectures are delivered here on geology and mineralogy during five months of the year (see p. 89).

In the rue Monsieur le Prince, at No. 22, is the house formerly belonging to Jean Goujon, with his bust.

The adjoining portion of the Boulevard Saint-Michel, to the right, extends over the classical ground of the old colleges, such as those of Narbonne and Bayeux, now swept away. To the right is the

LYCÉE ST. LOUIS.—A college was founded on this spot as early as 1280, by Raoul d'Harcourt, canon of Notre Dame, from whom it took the name of *Collège d'Harcourt*. The principal mass of the present building was begun in 1814, and the college opened in 1820; but the whole front facing the Boulevard has now been rebuilt with a monumental façade (see p. 91). Nearly opposite is the

COLLÈGE DE LA SORBONNE—built on the *Place* of the same name, where a celebrated school was founded by Robert Sorbon, in 1253, for a society of ecclesiastics, who might devote themselves exclusively to study and gratuitous teaching. The fame of this institution, which became the head of the University of Paris, and conferred such renown on the Gallican church, is well known. The *Collège du Plessis* became absorbed in it; and in 1629, Cardinal Richelieu, who had graduated there, laid the first stone of the present buildings. The total surface occupied by the Sorbonne is now 12,000 metres. For a list of the lectures delivered here gratuitously, apply at the porter's lodge (see p. 85).—The library, now called *Bibliothèque de l'Université de France*, consists of 80,000 volumes, and is open daily from 10 to 3, and in the evening from 7 till 10, holidays excepted. Vacation from July 11 to Aug. 25.

A special room is devoted to the library bequeathed to the

University in 1867 by the late celebrated Victor Cousin. This room is open to students provided with a card, on Tuesdays and Fridays, from 10 to 3 ; to visitors, from noon to 2.

The *Church*, begun in 1635, after the designs of Lemercier, was finished in 1659. The front is pedimented, and of the Corinthian and Composite orders. Behind the pediment rises a magnificent dome, on a drum adorned with clustered Composite pilasters, and statues. The interior is cruciform, of the Corinthian order, with chapels. The dome is painted in medallions and compartments with angels, emblems of religion, &c., and the pendentives with Sts. Ambrose, Gregory, Jerome, and Augustin. The medallions are by Philippe de Champagne. Above the arches and in the stained glass of some of the windows are the arms of Cardinal de Richelieu, and in the right transept is his celebrated tomb, the chef-d'œuvre of Girardon, executed in 1694, (1) and one of the finest pieces of sculpture of the 17th century. The statue of the cardinal, in a reclining posture, is sustained by Religion holding the book which he composed in her defence. Near her are two genii, who support the arms of the Cardinal. At the opposite extremity is Science deploring the loss of her protector. The two figures of Science and Religion are portraits of the Duchesses of Guyon and Fronsac, nieces to the Cardinal. In the chapel to the right of the altar is a monument, to the Duc de Richelieu, minister under Louis XVIII., partly executed by the late M. Ramey. The Duke is represented in his dying moments, supported by Religion. Few buildings in Paris suffered more by the revolution of 1789, than this church. It was repaired by Napoleon I. After the Restoration it was used as a lecture-room of the School of Law ; but, in 1825, it was restored to divine worship. Open daily from 8 to 10 a.m. ; at a later hour the interior is shown by the porter for a small fee.

Descending the rue de la Sorbonne, the visitor will enter the new *Rue des Ecoles*. Here stood a temple of Bacchus, and subsequently the church of St. Benoît, suppressed in 1791. (2) Opposite the rue de la Sorbonne is the

(1) During the revolution of 1789, the tomb of Cardinal Richelieu, like others, was desecrated, and his head paraded through the streets on a pike. M. Armez, father of the deputy under Louis Philippe, got possession of it, and bequeathed it to his son, who, however, has since given it up ; and it was restored to the Cardinal's tomb with great ceremony December 14th, 1866, in the presence of the French Academy, the Minister of Public Instruction, the Duc de Richelieu, and other personages.

(2) The line of the Boulevard St. Michel entirely coincides with the old Roman road which led to Orleans, then called Genabum.

HÔTEL DE CLUNY, 14, Rue Du Sommerard, certainly one of the finest remains of the ancient mansions of Paris of the 16th century. It was begun, on part of the ruins of the Palais des Thermes, by Jean de Bourbon, abbot of Cluny, about 1480; after his death, his successor, Jacques d'Amboise, continued it in 1490, and it was finished in 1505. This most interesting mansion was inhabited in 1515, by Mary, sister of Henry VIII. of England, and widow of Louis XII., after the death of her husband. Her bed-chamber is still called *Chambre de la Reine Blanche*, it being the custom of the Queens of France to wear white mourning. In 1536, James V. of Scotland celebrated his marriage here with Madeleine, daughter of Francis I. In 1565 it served as a refuge to the Cardinal de Lorraine, the Duke of Guise his nephew, and the Duke of Aumale; in 1625 the Abbess of Port Royal and her nuns took possession of it; from 1579 to 1584 it belonged to a troop of comedians; and the Section of Marat held its sittings in it in 1793. At length, after various vicissitudes, it was purchased by M. du Sommerard, a learned and enthusiastic antiquarian, who formed here a valuable collection of objects of art of the middle ages, which his heirs sold to Government in 1843 for 500,000 fr., the hotel included. Since then, it has been formed into a national museum of antiquities. The Gothic turrets and richly ornamented windows are the most striking features of this remarkable building (1). The turret in the court was used as an observatory by Delisle, Lalande, Bochart de Saron, and De Messier. The escutcheon of Jacques d'Amboise is visible above the gate, and the hotel has been insulated by the demolition of the adjoining houses (2).

Interior.—The entrance to the museums is by the tower on the right. As the visitor must take a catalogue, if he means to enjoy his visit, we abstain from entering into particulars respecting the old furniture, statues, paintings, plaster-casts, valuable tapestry, trinkets, pottery, &c., with which he will find himself surrounded. We will merely state that in the rooms on the ground-floor he will find Gallo-Roman antiquities and specimens of those pre-historical flint implements that attract so much attention. A passage, in which he will remark some curious carvings and embroidery, and fragments of mural paintings of the 9th century, leads to the *Ancienne Salle des Thermes*, a lofty hall, built on the foundations of an old one, which threatened ruin. Here

(1) See an essay by M. du Sommerard, on the Hôtel de Cluny, in the catalogue, to be had on the spot.

(2) The new street thus formed lies on the site of one of old Lutetia.

are exposed to view ten specimens of beautiful Flemish tapestry, seven of which illustrate the history of David and Bathsheba.

Opposite the entrance an arched doorway opens into a passage which leads to a glazed shed, where we find four magnificent state carriages of the reign of Louis XIV., adorned with profuse carving and gilding, panels artistically painted, &c. Three of them are provided with springs; the fourth, perhaps the richest of all, is only hung on straps. There are besides two sedan-chairs, both elegantly painted with flowers, &c.; three sledges, one of which all gilt, and representing a dragon; and another, covered with Utrecht velvet, with a pair of enormous jack-boots of the same period; a small model of a glass-coach, beautifully executed, and in the same style as one of the vehicles already mentioned; and lastly, a sort of tilbury, besides old harness, &c.

We may now retrace our steps: on reaching the first passage through the great hall, a wooden staircase, bearing the arms and initials of Henry IV., and transported hither from the Palais de Justice, leads to the second story, the entrance-passage of which has a balcony opening into the hall described above, and contains, besides various weapons, suits of armour and carved chests of curious workmanship. This passage gives access to two different suites; that to the right consists of three rooms, containing valuable Flemish tapestry and old furniture, ancient crockery, terra-cotta, enamels, pieces of Luca della Robbia and Bernard de Palissy, and old glass. Returning to the entrance-passage, the first room of the front suite contains, No. 541, an ancient bed, profusely carved, said to have belonged to Francis I., when Duke of Valois. In one of the following rooms of this suite, he will find an ebony press, No. 594, sent from Spain by Admiral Nelson to a cabinet-maker, named Faivret, at Paris, to be repaired; and, further on, is a glass stand, containing ostensories, embossed dishes, and eight crowns of gold, richly ornamented with sapphires and pearls, found at La Fuente de Guarazar, near Toledo, the capital of the Gothic kings of Spain. One bears the name of King Recesvinthus (A.D. 649—672). Another bears a striking resemblance to the crown of Queen Theodelinda, preserved at Monza. The six others, being smaller, appear to have belonged to the king's children. Returning to the first room of this suite, we find, on the right hand, the *Chambre de la Reine Blanche*, alluded to above, which leads to the chapel, an extraordinary monument. The ceiling is supported in the middle by an octagonal pillar, and is loaded with tracery. From the chapel a winding staircase of

singular workmanship descends into an open vestibule, communicating with the garden and court (1) leading to the

PALAIS DES THERMES, once the residence of the Roman governor of Gaul, as well as of the kings of the first and second races. It was in this palace Julian had fixed his residence when he was proclaimed emperor by his troops in 360. (2) It is mentioned by Ammianus Marcellinus, and by Gregory of Tours. A deed of 1138 styles it by the name it still bears (3). The only perfect part of this palace remaining is a vast hall, with a vaulted ceiling. It was formerly the *frigidarium*, or chamber for cold baths. Its dimensions are : length 65 feet, breadth 45, and altitude 54. In a large rectangular recess to the right on entering is the *piscina* or cistern, 32 feet long by 18 in breadth ; its bottom is about 4 feet lower than the present floor of the *frigidarium*. In the wall opposite to the *piscina* are three niches with remains of water-pipes, formerly communicating with a subterranean conduit, partly discovered in 1857, for carrying off the waste water to the river. The masonry of this hall is composed of alternate rows of squared stones and bricks, covered in some places with a coat of stucco four or five inches thick. The thickness of the walls is surprising. From this hall a small room, giving access to the cellars (which cannot be visited without a guide, who receives a small fee), leads to the *tepidarium*, or chamber for warm baths, now entirely divested of its vaulted roof. Here the niches in which the bathing-tubs were placed, are still visible ; at the furthest end, next to a flight of steps leading to the boulevard St. Michel is the *hypocaustum*, a low

(1) The Museum of Cluny was providentially saved from destruction in the last week of May, 1871, the troops having surprised the Pantheon before the Communists could spring their mines, which were intended to convert the whole quarter into a mass of ruins.

(2) From a Roman altar discovered here, it appears that this palace was built by Constantius, and not by Julian as had been erroneously supposed. The inscription on the altar was as follows : *Hoc quod erexit atrium virtus Constantii, D. Solis ornav. alt. R. virtus Juliani Cæsaris.*

(3) It was bounded towards the east by a Roman road, now the rue St. Jacques, which, at the river side, was guarded by a strong tower. The garden of the palace extended on the west as far as the Abbey of St. Germain des Prés, which was built at the south-west corner of the enclosure, and a straight line, running from the abbey to the river, determined the western boundary of the garden, also terminated by a tower. An aqueduct from Rungis, two leagues beyond Arcueil (see p. 387), has been traced under the Palais des Thermes. It runs from north to south, and is 2 feet wide by 4 $\frac{1}{2}$ in depth.

vaulted chamber which contained the apparatus for warming water. This interesting monument of antiquity had long been used as a workshop, and, after passing through various hands, was purchased by the municipality of Paris, and an opening made to connect it with the Hôtel de Cluny. The still existing hall is now filled with the relics of Roman sculpture dug up in Paris. It has been repaired, roofed over in the Roman style, and surrounded with gardens 5,000 square metres in surface, fronting the Boulevards Saint Michel and Saint Germain (see p. 310). The northern garden contains fragments of old sculpture; such as the Evangelical emblems, the bull, eagle, lion, and angel, which formerly stood on St. Jacques de la Boucherie (see p. 214); the portal of the old convent of St. Benoist, which gives access to the garden from the hotel, etc. Here is also the cross taken from the church of St. Vladimir, at Sebastopol, sent by Marshal Pélissier.

The *Musée des Thermes et de l'Hôtel de Cluny*, is open daily, Mondays excepted, from 11 to 4; on Sundays without, and on other days with, passport.

Proceeding northward along the Boulevard, we find, opposite the Pont St. Michel (see p. 244), the beautiful

FONTAINE ST. MICHEL,—inaugurated Aug. 15th, 1860; designed by M. Davioud, architect. Under a niche, in the centre of a rich Corinthian façade, we see a bronze group, by Duret, of the Archangel crushing the Demon. From the rock forming the basement, a sheet of water gushes into five basins flanked by two dragons spouting water into the lowermost cistern. The whole monument is 78 feet in height, and 45 in breadth; the group of the Archangel is 16½ feet, and the height of the columns 19. The supply of water is 23 litres (5 gallons) per second (1).

In the rue Hauteferme, west of the Boulevard St. Michel, Nos. 5, 9, and 21 are remarkable for their old turrets. At No. 30 was a convent of Præmonstratensian monks.

In the rue de l'École de Médecine, No. 5, is the *Ecole Gratuite de Dessin*, founded, in 1767, by M. Bachelier (see p. 92). At No. 15, is the

MUSÉE DUPUYTREN.—This important pathological collection (1) At the corner of the rue de la Harpe, opposite the bridge, there was formerly a fountain surmounted by an ill-formed head, and built in commemoration of the treachery of Périnet le Clere, the son of one of the échevins of Paris, who opened the gate of St. Germain, afterwards Porte de Buci (which stood at the western end of the rue St. André des Arts), to the forces of the Bourguignons in 1418, in consequence of which the Count of Armagnac was slain, and King Charles VI. unhappily fell into the hands of the aggressors.

is due to the public-spirited and celebrated surgeon whose name it bears. Dupuytren left 200,000 fr. for the establishment of a professorship of pathological anatomy. At the suggestion of M. Orfila, dean of the faculty, the council of the university then granted a sum towards founding a museum of morbid anatomy. The refectory of the ancient convent of the Cordeliers was purchased and arranged for the purpose. The front is Gothic. In the vestibule is a bust of Dupuytren, and in the centre of the hall is a marble bust of Paré, by David. Admittance is obtained, from 9 to 4, by a small fee to the porter. The unprofessional visitor must expect to see many disgusting objects. For further particulars see p. 120.

To the west in the same street is the

ÉCOLE DE MÉDECINE, the seat of the *Faculty of Medicine*, in the Academy of Paris.—Medical schools were first established in Paris in 1469; and, in 1472-7, buildings for that purpose were erected in the rue de la Bucherie. In 1618, an amphitheatre for anatomical demonstrations was built; but, in 1776, the faculty removed to an edifice in the rue St. Jean de Beauvais, formerly occupied by the *Faculty of Law*. The first stone of the present building, designed by Gondouin, was laid by Louis XV., in 1769, on the site of the ancient Collège de Bourgogne; it was inaugurated in 1776, and is a specimen of elegant architecture. The front towards the street is 198 feet in length; the lateral wings are connected by a portico formed of a double range of coupled Ionic columns, interrupted by an arched entrance leading into a rectangular court, and surmounted by a bas-relief representing Louis XV., accompanied by Wisdom and Beneficence, granting privileges to the School of Surgery, and the Genius of the Arts presenting to the king a plan of the building. The court is 66 feet by 96, and is adorned with a bronze statue of Bichat, inaugurated in 1858. At the bottom is a portico of six Corinthian columns, surmounted by a pediment. The bas-relief of the tympanum represents Theory and Practice joining hands on an altar. The inner frieze of this portico bears medallions with the portraits in bas-relief of Pitard de la Peyronnie, Paré, Maréchal, and Petit. The semi-circular amphitheatre, to which this portico leads, will contain 1,400 students. It is lit by a skylight, and contains a painting, by Matout, representing Ambroise Paré practising for the first time the ligature of an artery after amputation. The external portico leads to the grand staircase on the left. Beside it, is a plaster statue of Breschet counting the pulsations of a youth, by David d'Angers. On ascending the staircase, a door to the left leads to the *Library*, a large room, with a circular skylight, containing 30,000

volumes, and open daily, Sundays and holidays excepted, from 11 to 4. A door opposite to the staircase leads to the *Museum of Comparative Anatomy*, highly interesting to the professional visitor. The first is a rectangular saloon with an arched ceiling, lit by skylights, and occupying the whole length of the attic over the portico. A gallery running round it is ascended by a winding staircase in the centre. The middle of the room is occupied by two rectangular railings, containing skeletons of the larger animals, such as lions, lamas, &c. Beginning from the right below, is the anatomy of the nervous system, in a great measure due to the practised hand of M. Denonvilliers. A detailed exposition of the 5th pair of nerves in the human head is truly astonishing for its execution. Next comes the muscular system of mammifera, the osteology of reptiles and birds; a valuable series of phrenological specimens, mostly consisting of the heads of criminals, among which, that of Fieschi, in a case next to the clock, displaying the fracture he received from his own infernal machine. The osteology of the human skull is ingeniously exposed by a combination of springs holding asunder the sutures, which may be reconjoined at will. Dr. Dumoutier's valuable phrenological collection is now arranged here. Next is a series of angiological specimens, injected. The general classification is according to the system of Mandl. In the gallery above is a series of embryology, &c. The eye, the organs of taste and smell, follow in succession. Here we find, in two gilt frames, the dissection of the acoustic organ of the smaller mammalia, due to the patience of the donor, Mr. Hyrtl, of Vienna. Next come the digestive organs, exemplified in the abdomens of various animals. The specimens of the lymphatic system are injected with mercury. The circulation of the blood is exposed in specimens of various animals, and great attention has been paid to the study of the anatomy of the human body by regions. Among the skeletons of insects, that of the *Scarabæus Melolontha*, consisting of 77 pieces, is remarkable. A marble statue of Cuvier stands at the end of the room. The greatest praise is due to the late M. Orfila for his exertions in forming and enriching this museum, which is continued in the second room. In the third room, among various specimens of natural history, will be seen, under a glass bell, the model in wax of the dwarf *Bébé*, 20 inches high, born in the Vosges, and attached to the service of Stanislas, King of Poland; he died in 1764, aged nearly 25 years. Here are also the organs of hearing, as magnified through a microscope, and a collection of substances belonging to the *matéria medica*, and mineralogy. In the fourth is a collection

of anatomical and surgical instruments, filling 6 presses, among which, in one next to the window, is the case of instruments used for the autopsy of Napoleon, and a cabinet of instruments of natural philosophy. This museum is open daily, Sundays and holidays excepted, between 11 and 4. A fee is expected. The rest of the building contains rooms for demonstration, a council-chamber, &c. (see p. 117.) The library and museum are closed from August to November.

Opposite is the

HÔPITAL CLINIQUE DE LA FACULTÉ DE MÉDECINE, a handsome building, founded on the site of the cloister of the Cordeliers, and containing about 120 beds. The hospital forms a square, with a garden in the centre (see p. 124).

At No. 20, rue de l'École de Médecine, in a back room, Charlotte Corday stabbed Marat, while in a bath, on the 13th July, 1793. Turrets will be observed at the corner of the rue Larrey, and 22, rue de l'École de Médecine. The latter street leads into the rue de l'Ancienne Comédie, so called from the Théâtre Français, which stood nearly opposite to the *Café Procope*, the resort of Voltaire and all the literary and dramatic celebrities of that day.

SIXTEENTH WALK.

This lies entirely within the 5th arrondissement. We may commence it with the

BOULEVARD ST. GERMAIN,—extending from the Quai de la Tournelle to the Boulevard St. Michel, and to be continued to the Pont de la Concorde.

The Quai de la Tournelle owes its name to a large square tower, which was situated near the bridge of that name, and defended the passage of the river by means of a chain drawn across during the night, and fixed on the opposite bank of the Ile St. Louis to a similar tower. The Tournelle was reconstructed by Henry II. in 1554. It was used as a prison until 1790, when it was demolished. The *Porte St. Bernard*, connected with the enclosure built by Philip Augustus, stood in close contact with the Tournelle. It was reconstructed in 1606, and demolished in 1787.

The new rue des Écoles meets the rue Monge, where, in February, 1870, the

ARÈNES DE PARIS, or the remnant of a Gallo-Roman circus, dating very nearly from the time of the Palais des Thermes (see p. 306) were brought to light again. Great efforts were made to save it from destruction, and a society was formed

with a view to purchase the ground from the Omnibus Company ; but as the 1,000,000 fr. demanded could not be raised, this ancient relic, consisting of only a few bare walls, fell under the stroke of the pickaxe. It is true that, artistically speaking, there was nothing remarkable in the ruins ; but a few Gallo-Roman antiquities of some interest were found.

Entering the Boulevard, is the rue du Cardinal Lemoine, deriving its name from a college, founded in 1300.

Here stood likewise the *Séminaire St. Firmin*, once inhabited by Calvin. Suppressed in 1790, it became a prison during the Terror. In the days of September, ninety-one priests were murdered here. (1)

The barracks of fire-men, which we see at No. 24, rue de Poissy, once formed part of the great convent of Bernardina, built in 1244 by Stephen Lexington, Abbot of Clairvaux, to enable his monks to study at the University of Paris. In 1320 the convent was ceded to the Cisterians, when Benedict XII., himself of that order, added a church to that convent. (2)

In the rue de Pontoise, opposite this, we find, at No. 19, the *Fourrière*, or pound, of the Prefecture of Police, for vehicles, horses, and dogs (3). At No. 30 is the *Séminaire de St. Nicolas du Chardonnet*, an establishment connected with

ST. NICOLAS DU CHARDONNET—a church built on the site of a chapel erected in 1230 by Guillaume d'Auvergne ; its reconstruction was begun in 1656, and finished in 1709 ; sold as national property in 1790, but afterwards restored to public worship. The church has a mean-looking entrance, masked by houses, in the rue St. Victor. The interior is cruciform, with single aisles and a semicircular choir. There are many good works of art to be found in this church ; thus, in the Communion Chapel, there are St. Paul preaching, and St. Justin refusing to sacrifice to the gods, both by Noel Coypel ; in the two following, St. Charles Borromeo administer-

(1) The following is the copy of a document referring to the above :—"The treasurer of the commune is to pay to Gilbert Petit 48 livres for the time employed by himself and three comrades in the despatch of the priests of St. Firmin during two days.—4th September, year IV. of Liberty, and 1st of Equality, pursuant to the requisition made to us by the section of Sans-Culottes who set them to work.—Signed, Nicout, Jérôme Lamark, commissioners." At the back is the receipt, signed "G. Petit, his Mark, X." Most of the assassins did not know how to write.

(2) It was declared national property in 1790, and pulled down.

(3) Dogs are kept here for a week, and then killed, unless claimed.

ing the Eucharist to the plague-stricken at Milan, by Lebrun; and a fine portrait of St. Francis de Sales in a medallion surmounting a handsome marble tomb, by Anguier and Girardon, to the memory of Jérôme Bignon; it bears the bust of the latter, and is flanked by statues of Justice and Truth. The ceiling is by Lebrun, and facing the aisle is the monument to that artist, and another to his mother. The former consists of a pyramid surmounted by his bust, by Coysevox; at the base are two statues, Religion and the Fine Arts deploring his death. The latter, executed by Tubi and Cottignon, after designs of Lebrun, represents the deceased issuing from her tomb at the sound of the last trumpet; the angel is particularly admired. The remains of the poet Santeuil were removed to this church in 1818. (1)

Crossing the Boulevard by the rue des Bernardins, we shall find on the Quay, to our right, at No. 55, the

Hôtel de Nesmond, a building of the time of Henry IV., and close to it, at 47, the *Pharmacie Centrale*, formerly the *Couvent des Miramiones*, where the drugs and chemical preparations for the hospitals of Paris are kept and distributed. Here are also large ponds for experiments on the breeding of leeches. Returning to the Boulevard, we find to our left the

MARCHÉ DES CARMES, OR DE LA PLACE MAUBERT, built in 1818, upon the site of the convent des Carmes.

The Place Maubert, opposite this market, was one of the great strongholds of the insurgents of June.

The adjoining rue des Carmes contained several old colleges, viz.; those of *St. Jean de Beauvais*, *de Presle* (2); *des Lombards*, and *de Lizieux*. Here we see the Gothic chapel of the College de Dormans-Beauvais, the first stone of which was laid by Charles V.; it has now been repaired, and forms part of a new Dominican convent.

Entering the rue Galande, we find to our right the rue de l'Hotel Colbert. No. 20 is erroneously believed to have belonged to that statesman. The court contains some bas-reliefs of the time and style of Jean Goujon.

The rue du Fouarre was once the most important street of this quarter, known by the name of the "Quartier Latin." It contained several schools, where public disputations were held, and is supposed to have derived its name from straw (*feurre*) spread on the ground for the scholars to seat themselves on.

(1) He died at Dijon, in 1697, from having drunk a glass of wine into which the Duc de Bourbon, had, by way of a joke, emptied the contents of his snuff-box.

(2) Peter Ramus was assassinated there during the St. Barthélemi.

The works of Dante, Petrarch, and Rabelais contain frequent allusions to this spot. In 1368 the statutes of the Collège de Justice ordained that any scholar of 6 years' standing, who should have proved unable to sustain an argumentation here, should be excluded from the college. In the same year gates were placed at the extremities of this street.

The rue St. Séverin leads to the church of

ST. SEVERIN.—From an early period there existed here an oratory and cells, where St. Severin, Bishop of Agaunum, who died in 530, conferred the monastic habit upon St. Cloud. In the ninth century the Normans destroyed the monastery. The present edifice dates from 1210. Its style is pointed, and its pinnacled front, adorned with various tracery, deserves attention. The interior consists of a nave and choir, with double aisles. The key-stones of the ceiling and the capitals of the columns are quaintly enriched. Some fine stained glass remains in the choir and in the sacristy, and all the chapels are adorned with fine mural paintings.

Proceeding up the rue St. Jacques, we arrive at the

COLLÈGE DE FRANCE, founded in 1529, by Francis I., at the solicitation of Parvi, his preacher, and the celebrated Budæus. Professorships were endowed in it by most of the subsequent sovereigns, and, previous to the middle of the 16th century, 400 or 500 students regularly attended the lectures of this college. The wars and contagious disorders that afflicted Paris at the close of that century drove away scholars and professors; but Henry IV. formed the project of erecting a new college, and had those of Treguier, Léon, and Cambrai, pulled down to make room for it. This intention, frustrated by his death, was partially carried into execution by Louis XIII.; it was again suspended till 1774, when the college was entirely rebuilt by Chalgrin. The buildings, of simple but elegant design, enclose three courts, the principal of which, facing the rue des Écoles, is entered by a rusticated arch surmounted by a sculptured pediment and flanked with railings. (1) The left wing contains laboratories for chemistry, and lecture-rooms. The right wing gives access through a vestibule to the second court, separated from the third by a portico of coupled Doric columns. There are eight lecture-rooms; that for physics has two oil-paintings, the first, by Lethiers, represents Francis I. signing the order for the establishment of the college; the other, by Thevenin, represents

(4) The insurgents of June, 1848, had erected formidable barricades on the Place Cambrai. M. Bixio, the representative, was here shot through the body while attempting to scale one of them at the head of a company of the line.

Henry IV. endowing the professorships. In the oriental lecture-room is a valuable painting, by Camus, of the Death of Jacques Delille. In the upper stories are cabinets of mineralogy and natural philosophy, and a library. A prospectus of the numerous lectures delivered here may be had at the college (see p. 87). The visitor should ask to see the aquariums established by M. Coste for his experiments in pisciculture. They are situated in a wooden building in the garden, and consist of large stone reservoirs divided into compartments, where the young fish are confined according to their ages. For hatching the spawn, there is a series of small troughs, not more than 12 inches long, by 4 in breadth, so arranged that the water of the first descends into the second, and so on, running continuously over the spawn, which is laid on grates made of glass tubes fitting into the troughs. The spawn, being fecundated in October or November, is hatched in February. The young fish remain about six weeks without taking solid food, after which they are fed with meat, liver, heart, etc. Trout and salmon are the only fish reared here. Hybrids of these two kinds have been successfully obtained. (1)

Nearly opposite the Collège de France, a little to the east, stood *La Tour Bichat*, or *de St. Jean de Latran*, which, with the adjoining ground, called *Cour de la Vacherie*, belonged to the Knights Hospitallers of St. John of Jerusalem, afterwards Knights of Malta, first established in Paris in 1171. This place enjoyed the privilege of sanctuary.

Behind the Collège de France stood the

COLLÈGE DUPLESSIS—founded by Geoffroy Duplessis, secretary of Philippe le Long, in 1322, under the pontificate of John XXII. Cardinal Richelieu took this college under his special protection, on account of the name it bore, and rebuilt it. In 1808, it was occupied by the *École Normale* (see p. 334), and in 1848 by the *École d'Administration*, which was soon after suppressed. The building has now been demolished.

LYCÉE DESCARTES.—The largest and most important lyceum of Paris, formerly the *Collège de Clermont* and *Louis le Grand*, founded in 1560, by Guillaume Duprat, bishop of

(1) The fecundated spawn of salmon and trout has been sent from this establishment as far as Warsaw and Naples to be hatched there. The fish in the lakes of the Bois de Boulogne and in the ponds of St. Cloud, Villeneuve l'Étang, etc. were all hatched in Paris at the Collège de France, which is in constant correspondence with the great piscicultural establishment at Hünningen.

Clermont. The first stone of the chapel was laid by Henry III., in 1582. The Jesuits bought it in 1563, but being expelled from France in 1594, were obliged to abandon it, and though recalled in 1604, were not allowed to reopen it till 1618, when they rebuilt it, after the designs of Augustin Guillain, and named it after Louis XIV. The Jesuits being driven a second time from France in 1763, the members of the Collège de Lisieux removed into this building. In 1792 this college was reorganised, and from that time has always been changing its name with every new Government. It contains a large library (see p. 91).

The stranger may now turn into the rue Soufflot, when he will see before him the stately pile of

The PANTHÉON, or church of Ste. Geneviève. Clovis, at the solicitation of his queen and Ste. Geneviève, built a church to the apostles Peter and Paul near his palace. A religious community being afterwards attached thereto, it became a celebrated abbey. Ste. Geneviève was buried, in 512, in this church, which was thenceforward dedicated to her, and she became the patron saint of Paris. At Mme. de Pompadour's suggestion, to replace the old ruinous edifice, Louis XV. laid the first stone of the present one, designed by Soufflot, on the 6th of Sept., 1764. The cost of the building was defrayed by a lottery. At the corners, in front of the railing which surrounds the whole edifice, are two magnificent candelabra of cast iron. The portico, to which a flight of 11 steps, occupying the whole breadth of the front, gives access, presents a front of 6 fluted Corinthian columns, 60 feet in height by 6 in diameter, which, together with 16 internal ones, support a triangular pediment, 129 feet in breadth, by 22 in height. The pediment contains a large composition in relief, by David, representing France, surrounded by, and dispensing honours to, some of the great men that have illustrated her. On her right hand are Fénelon, Malesherbes, Mirabeau, Voltaire, Rousseau, Lafayette, Carnot, Monge, Manuel, and David, the painter. On her left are figures representing soldiers of the republican or imperial armies, with Napoleon in front. At the feet of France are seated History and Liberty, inscribing the names of great men, and weaving crowns to reward them. In the extreme corners of the pediment are figures of youths studying to emulate the virtues of their predecessors. The figure of France is 15 feet. On the frieze is the inscription :

AUX GRANDS HOMMES LA PATRIE RECONNAISSANTE.

Under the peristyle there are bas-reliefs, representing Genius, Science, Art, Legislation, and Patriotism ; also two marble

groups, one representing St. Rémi baptizing Clovis, the other Ste. Geneviève disarming the anger of Attila, by Maindron. The plan of the edifice approximates to a Greek cross, 302 feet in length by 255 transverse; each limb of the cross terminates in a pediment. The two lateral fronts have also secondary entrances with bronze gates approached by steps. From the centre of the cross springs a lofty circular drum, surrounded by a peristyle of 32 Corinthian columns resting on a stylobate. Above rises a majestic dome, terminating in a lantern, surrounded by a gallery and balustrade. The height from the pavement to the top of the dome, is 268 feet, and the number of steps up to the gallery is 475. The number of columns in the interior is 130; in and about the entire edifice, 258. The breadth of each limb is 105 feet. The construction of three independent stone cupolas one within the other, is a curious feature of this edifice. A Corinthian colonnade, supporting a gallery, runs all along the walls of the interior. The arched ceilings are richly sculptured, and are 80 feet from the pavement. The dome, 66 feet in diameter at the gallery, rests upon solid piles of masonry. On these piers are bronze tablets, now concealed behind the new wainscoting, engraved with the names of those who fell in the revolution of 1830, in gold letters. The painting of the dome is by Gros, who received 100,000 francs for its execution, and was created a baron by Charles X. (1) It is a fine composition, extending over a superficies of 3,721 square feet (2).

During the revolution of 1789 the walls were ornamented with bas-reliefs relating to philosophical subjects; in 1826, these were replaced by attributes of Catholic worship. Eight of the frescoes of Michael Angelo and Raphael in the Vatican at Rome, by M. Balze, adorn the nave and transepts. The pavement of the church is stone and marble; under the dome it is entirely of marble, with a fine circular mosaic, the exact span (33 feet) of the upper dome. There are three altars in the

(1) Upon the lower part are four groups, connected by figures of angels and other emblems, each of which represents a monarch of France, who, by the lustre of his reign or the influence of his age, formed an epoch in the history of the country. Clovis, Charlemagne, St. Louis, and Louis XVIII., are the monarchs so designated; they render homage to Ste. Geneviève, who descends towards them on clouds. In the heavenly regions are seen Louis XVI., Marie Antoinette, Louis XVII., and Madame Elizabeth. A glory at the loftiest point indicates the presence of the Deity. The pendentives are covered with paintings by Gérard, representing Glory embracing Napoleon, France, Justice, and Death.

(2) The chapter of this church consists of a dean and six chaplains.

choir and transepts, all richly gilt and sculptured, with canopies supported by Corinthian columns; the left altar has a marble statue of the Virgin, by Demesmay; oaken stalls for the officiating clergy are placed on either side of the choir. In the niche behind the high altar are painted the Saviour, and Sts. Peter, Paul, Germain, and Geneviève. Underneath the church there is an immense series of vaults; some of the stones of which are 50 feet in length, the whole undercroft being constructed without any cement whatever. In the vaults under the western nave, monuments and funeral urns are arranged like the Roman tombs at Pompeii. In the centre are two concentric circular passages, where a loud echo repeats the smallest sound. Within these vaults are cenotaphs to the memory of Voltaire and Rousseau, (1) with a fine marble statue of the former by Houdon. Among the notabilities buried here are the illustrious mathematician, Lagrange; Bougainville, the circumnavigator; the Dutch admiral, De Winter; Soufflot, the architect of the church; Marshal Lannes, Duke de Montebello, &c. Mirabeau was interred here, with great pomp, in 1791. The celebrated apotheoses of Voltaire and Rousseau took place the same year. Marat was buried here; but his remains, as well as those of Mirabeau, were afterwards *depantheonized* by order of the National Convention. (2) In one of the recesses is a model of the building in plaster, in the proportion of 1 to 24, with sections, which will give the visitor a clear idea of the general construction. This building has cost 30 millions of francs since its foundation. The visitor is strongly recommended not only to visit the vaults, but also to ascend the dome; which, being the most elevated building in the capital, affords a magnificent

(1) On the tomb of Voltaire are the following inscriptions: "Aux mânes de Voltaire. L'Assemblée Nationale a décrété, le 30 juin, 1791, qu'il avait mérité les honneurs dus aux grands hommes." "Poète, historien, philosophe, il agrandit l'esprit humain; il lui apprit qu'il devait être libre."—"Il défendit Calas, Sirven, de la Barre, et Monthailly."—"Il combattit les athées et les fanatiques, inspira la tolérance, et réclama les droits de l'homme contre la servitude de la féodalité." On the tomb of Rousseau is the following: "Ici repose l'homme de la nature et de la vérité." On the opposite side a hand, holding a torch, is represented issuing from the tomb, meaning that Rousseau casts light around him even after death. The remains of these celebrated writers were secretly removed from the Pantheon during the Restoration; their tombs are shown at present, but the clergy have caused them to be separated from the others by partitions.

(2) The body of Marat, after being taken from the Pantheon, was thrown into a common sewer in the rue Montmartre, close to where the Passage du Saumon now stands.

view. Strangers are readily admitted, but a small gratuity is expected. (1) Facing this noble monument is the

ÉCOLE DE DROIT, erected by Soufflot in 1771. The entrance is ornamented with four Ionic columns, crowned by a pediment, and the interior of the building possesses some commodious lecture-rooms. The first establishment of regular schools of law in France dates from 1384, and the re-organization of the Faculty of Paris took place in 1762, by order of Louis XV. Here is a public library of 8,000 volumes, open daily from 10 to 3.

The *Mairie* and *Justice de Paix* of the 5th arrondissement opposite, is constructed after the same design, and forms, with the École de Droit, a circular arc in front of the Pantheon. In one of its rooms is a bust of M. Simonin, clockmaker, who bequeathed 315,000 francs to found 33 beds at the Hôpital des Incurables, and in the great hall there is another of the late Madame Rendu, or Sœur Rosalie, distinguished for her charity.

The northern side of the Place is occupied by two new buildings. The first and western one is the handsome front of the *Collège Ste. Barbe*, (see p. 92,) which stretches to the rue de Reims behind, of which it occupies a whole side. This college, founded in 1730, by Jean Hubert, was on the point of being dissolved in 1798 for want of funds, when some of its former pupils joined in partnership to support it. Their efforts succeeded; and having annexed to it the buildings of the *Collège des Cholleys*, founded in 1283, and part of the ecclesiastical *Collège de Montaigu*, founded in 1314, the new buildings were commenced in 1841. The edifice east of it is the

BIBLIOTHÈQUE STE. GENEVIÈVE, presenting a front of 19 arched windows, erected on the site of the remaining buildings of the Collège de Montaigu.—When Cardinal de la Rochefoucauld established in the Abbey of Ste. Geneviève, 1624, the regular canons of St. Vincent de Senlis, the community had no library. Shortly after the Fathers Chanteau and Lallemand formed a collection of about 10,000 volumes, which was afterwards augmented by Father Du Molinet, who purchased several collections, including that of the learned Peiresc. In 1710, Le Tellier, archbishop of Reims, bequeathed his valuable collection to the abbey. The walls of the new edifice, opened in February, 1851, are externally covered with the names of celebrated writers of

(1) The Place Cambrai, the Place du Pantheon, the rue Soufflot, and the rue St. Jacques were the most formidable strongholds of the insurgents of June 1848 on this side of the river. The same was the case in May, 1871: the Communists had stowed gunpowder into the vaults; the sudden arrival of the troops saved the monument and the whole quarter.

all nations and periods. The monogram SG. is engraved on discs along the walls, and inside the building. The entrance is by a vestibule, the ceiling of which rests upon iron arches supported by Doric pilasters, and adorned with busts of celebrated writers. The ground-floor to the left of the vestibule is divided into 7 long galleries fitted up with bookcases; that on the opposite side contains, besides two ante-chambers, four large rooms, one of which, fitted up with transverse bookcases, contains, besides some printed works, upwards of 6,500 MSS. In the first ante-room we see the model of a vessel sent to India under Admiral Letellier in 1767; a bust of Cardinal de la Rochefoucauld, the founder of the library, and a map of the moon, two metres in diameter, designed by Lahire in 1686, with his own hand. In the following room there is a series of portraits in pastel of the Kings of France; also three portraits of Mary Stuart, one of which was given by herself to the monks of Sainte Geneviève; a bronze bust of the father of Philippe Egalité, and a large table in Florentine mosaic. After the reading-room of the manuscript department, we enter a parallel suite, in which we see a model of the city of Rome, beautifully executed, and of very large dimensions; a collection of Indian arms brought over by the vessel above mentioned; then the mask of Henry IV., taken in plaster in 1790, when the royal tombs at St. Denis were broken open by the mob. Only four of these casts were taken, as the body afterwards became undistinguishable; but the visitor will remark that death had produced but little change in the general features of that good monarch. Next follows, in a glass case, the skull of Cartouche. The other objects of interest in this room are a genealogical tree illustrating the descent of Jesus from David, and a planetary clock, which belonged to the Cardinal de Lorraine. The following anteroom contains a stuffed crocodile, and a few snakes and tortoises, brought over by Admiral Letellier's vessel. Returning to the grand vestibule, we ascend the double-branched staircase, furnished with stuffed seats for the convenience of students who may wish to exchange a few words with a friend. Opposite the landing-place we see a copy, by Balze, of the *School of Athens*, the original of which, painted by Raphael, exists in the Vatican at Rome. The ceiling of the staircase is painted in ultra-marine and interspersed with stars. The public reading-hall for printed works is entered here by two side doors, between which, facing the chief librarian's desk, we perceive a beautiful specimen of Gobelins tapestry, representing "Study surprised by Night," executed after a painting by Balze, slightly re-touched by M.

Ingres. It is an allusion to the evening sittings, an advantage almost exclusively belonging to this library. The latter is bisected lengthwise by a line of stone pedestals sustaining a series of graceful iron columns, on the slender forms of which rest light perforated arches of the same metal, supporting the double-arched roof of the edifice. Bookcases are fitted up between the pedestals, and others line the walls all round up to the window sills. Winding staircases in the corners communicate with the rooms below. The hall is 300 feet long by 60 in breadth; its height to the roof is 30 feet. Four long tables for students occupy nearly the whole length of the two aisles; and in the evening, when lighted up with gas, the appearance is strikingly beautiful. Ladies are not admitted in the evening. This library possesses 210,000 printed volumes, and the catalogue fills 32 folios. The reading-rooms are open daily from 10 to 3, and from 6 to 10 in the evening, except on Sundays and holidays. The building has cost 1,775,000 fr.

Immediately behind the Pantheon is the church of

ST. ÉTIENNE DU MONT—originally a chapel for the vassals of the abbey of Ste. Geneviève. The abbot was so jealous of the interference of the Bishop of Paris, that the entrance to this church still continued to be through that of Ste. Geneviève, and remained so till the 17th century. The date of the building is said to be 1121. It was enlarged in 1222, and the curious square tower and circular turret are probably of that date. The church was much enlarged in 1491, and the choir increased in length in 1517. In 1537, both choir and nave were nearly rebuilt, and, in 1605, some additions were made. The first stone of the portal was laid in 1610 by Queen Marguerite de Valois, and a tablet over the church-door remained till the revolution of 1789, bearing an inscription to that effect. In 1624 the upper story of the tower was built; the church was finally dedicated, and a new high altar raised, in 1626. The oldest portions of the existing edifice are the lower stories of the tower and the northern aisle of the choir, which are not later than 1491. The other parts are nearly all of the date 1537, except the western front, which is a most singular mixture of the Italian and Gothic. The steeple tower is square, and flanked at one of its angles by a lofty slender circular turret. The church is cruciform. The eastern end is octagonal, and an aisle, with chapels in each arcade, goes round the whole. The principal architectural peculiarity of the interior is the great height of the aisle, which is on a level with the imposts supporting the ribs of the nave and choir. Those of the aisles

are lofty, some being filled with good stained glass, said to be by Pinaigrier. From the middle of each column, all round the church, excepting at the transepts, segmental arches are thrown from one to the other, supporting a very narrow gallery and balustrade, which encircles the columns on the side of the aisles. The choir is separated from the nave by a magnificent and elaborate screen, consisting of a low elliptical arch, formerly divided by mullions and tracery; two spiral staircases, of exquisite beauty and lightness, wind round the pillars at the entrance, and two finely-wrought door-ways, crowned with figures, separate the aisles from the rest. The arched ceiling of the cross is ornamented with a pendant key-stone 12 feet deep, most elaborately sculptured. This church is rich in works of art. In one of the chapels marble slabs display a list of the celebrated personages buried in the parish, such as Lemaistre de Sacy, Racine, &c. In a double chapel there is a tomb, supposed, from an inscription near it, to be the original depository of the body of Ste. Geneviève, but which from its mouldings must be of the 13th century. The walls are hung with a vast number of votive images, &c. Near this chapel, in the aisle, are two fine pictures, by Largillière and Detroy (1696); one represents the Genius of France with the Parlement interceding with Ste. Geneviève for the cessation of a famine which then raged; the other represents the Prévôt des Marchands and the city officers in full costume, with a great number of spectators, among whom are Largillière himself and the poet Santeuil, praying to Ste. Geneviève. They are said to be both votive pictures, offered by the City of Paris. In a chapel further on we perceive a series of curious frescoes, in 12 compartments, lately discovered and restored. They are apparently of the 16th century, and illustrate a legend of the martyrdom of a Roman legion converted to Christianity. The pulpit, by Lestoccard, after designs executed by Lahire, is supported by a figure of Samson, and ornamented with beautifully-carved statuettes. On the 3d of January, the festival of Ste. Geneviève, and 8 following days, pilgrimages are made to this church, and it is celebrated in Paris for the ceremonies that take place in it. (1) Pascal, Tournefort the botanist, Lesueur the painter, P. Perrault, Lemaître, Racine, Rollin, and the Abbé

(1) It was on the occasion of this festival, on the 3d of January 1657, that Mgr. Denis Sibour, Archbishop of Paris, was assassinated, opposite to the principal entrance, by a priest named Verger, in the presence of an immense crowd. Although great efforts were made at the trial to prove the insanity of the culprit, Verger was condemned and executed on the 30th of the same month.

de Sacy, were interred here. This church, from the rich effect produced by its singular architecture, its pictures, and its other ornaments, is one of the most interesting of the capital. The interior is a favourite subject with French artists.

The LYCÉE CORNEILLE is established in part of the church and other buildings of the abbey of Ste. Geneviève, founded in the year 508 by Clovis and his queen Clotilde. The former was buried here in 511. Up to the time of the revolution of 1789 the tomb of this king existed in the church of St. Geneviève, but was evidently of more recent construction. This tomb was transported in 1816 to the abbey of St. Denis. The first church of Ste. Geneviève was burnt by the Danes in 857. Under the reign of Louis VII. the abbey was re-organized; (1) in 1177, it was repaired and enlarged, and a school established in it. The church occupied the site of the rue Clovis. Little remains now of the old abbey except the western wing and a tower enclosed by the modern building of the lyceum. The former is of the 14th century, the upper part of the tower is of the 15th, and the side towards the rue Clovis (so called because the lower portion of the tower is said to have been built in his reign) was erected as late as 1825. This lyceum, which is receiving considerable additions, was called Collège de Henri IV. in 1814. The sons of Louis Philippe were educated at this college (see p. 91). In the first court is a bust of Casimir Delavigne.

At the opposite end of the rue Clovis, No. 33, rue des Fossés St. Victor, now a boarding-school conducted by M. Chevalier, was formerly the

COLLÈGE DES ÉCOSSAIS.—This seminary, first situated in rue des Amandiers, was established in the present building in 1665. It was originally founded by David, bishop of Moray in Scotland, in 1325; and again by James Beatoun, or de Béthune, Archbishop of Glasgow, in 1603. A marble slab, on the chapel door, records these facts, in a Latin inscription, surmounted by the armorial bearings of the two founders. The college was rebuilt by Robert Barclay in 1665. This and the two other British colleges were suppressed at the revolution of

(1) The cause which led to this measure was a quarrel about a carpet which the canons had caused to be spread before the door of the abbey for the convenience of Pope Eugene III., who had come to Paris in 1145, having been driven away from Rome. The familiars of the Pope claimed the carpet as their own, on the ground that the Pope had sat upon it. The servants of the abbey would not allow the claim; high words ensued, followed by blows, and the carpet was torn to pieces in the fray. In consequence of this scandalous occurrence, a new abbot was named, and 12 new canons transferred to this abbey from that of St. Victor.

1789, and their property sequestered. The government of Napoleon embodied all the British colleges of Paris in one establishment, under the authority of the Minister of the Interior, and gave them the Irish college, rue des Irlandais. Over the door was inscribed, *Chef-lieu des Collèges Britanniques*. Upon the Restoration, the former president of the colleges, and the other English Catholic clergy, claimed their property. That of the Irish college was restored without difficulty, but that of the Scotch and English was left in the hands of an administrator appointed by government, and still remains under the control of the Minister of Public Instruction for the purpose of defraying the expenses of clerical education of young men chosen by the Catholic bishops of Scotland and England. The present administrator is M. l'abbé Duplessy. Its chapel, which was erected in 1672, and dedicated to St. Andrew, was repaired by M. Delavigne, the predecessor of M. Chevalier. It is on the first floor, and in the Ionic style; part of the nave has been separated from the rest of the chapel by a partition, thus forming a vestibule. Here the visitor will see the monument of the unfortunate James II., erected to his memory by his faithful friend and the constant companion of his exile, James Duke of Perth, governor of his son, called James III., the Pretender. This monument, consisting of a black marble sarcophagus resting on a basement, and surmounted by a pyramid of white marble, was executed by Louis Garnier, in 1703, and bears a long Latin inscription. On the top of the monument was formerly an urn of gilt bronze, containing the brain of the King, who died at St. Germain en Laye, Sept. 16, 1701. Under the arch adjoining it is a slab, over the heart of the Queen, another over the entrails of Louisa Maria, second daughter of the king; and on one side, another over the heart of Mary Gordon, of Huntly, Duchess of Perth. In the second portion of the chapel is the oaken altar, of Corinthian architecture, and richly carved. The altar-piece represents the martyrdom of St. Andrew. In the study of the director of the Institution is a full-length portrait of the Pretender, in armour. Monumental tablets and inscriptions exist here in memory of James Drummond, Duke of Perth, who died in 1720, and of the next Duke of the same name, who died in 1726; of John Caryl, Baron Dunford; Frances Jennings, Duchess of Tyrconnel; Sir Patrick Monteith, of Salmonet; Sir Marian O'Conoly; Dr. Andrew Hay; Dr. Lewis Innes, confessor to James II.; and Dr. Robert Barclay. The valuable manuscripts of James II., which, as mentioned in the inscription on his monument, were preserved here, disappeared during the revolution of 1789, but the Library still exists.

Returning by the rue Clovis, a few steps to the right in the rue Descartes lead us to the

ÉCOLE POLYTECHNIQUE, rue Descartes, established in 1795 in the buildings of the Collège de Navarre, founded in 1304 by Philippe le Bel and Joan of Navarre. A fine hall and chapel of the 14th century belonging to the old college still remain. The front entrance facing the rue Descartes is ornamented with bas-reliefs representing implements and machines of war and peace, with five medallions on the attic, of Legrand, Laplace, Monge, Bertholet, and Fourcroy, (see p. 88). The building with its enlargements has cost 2,000,000 fr.

SEVENTEENTH WALK.

This comprises another portion of the 5th arrondissement. We may commence it with the

MANUFACTURE NATIONALE DES Gobelins (TAPESTRY AND CARPET MANUFACTORY), rue Mouffetard.—From the 14th century dyers of wool have been established in the Faubourg St. Marcel, upon the Bièvre, the water of that stream being favourable to the process of dyeing. One of them, Jean Gobel, who lived in 1450, acquired considerable property in the neighbourhood. His descendants continued his trade with success, and, having become extremely rich, discontinued business, and eventually filled various offices in the state. To them succeeded Messrs. Canaye, who, not confining themselves to dyeing wool, worked tapestry for hangings, a manufacture until that period confined to Flanders. About 1655 they were succeeded by a Dutchman named Gluck, bringing with him a workman named Jean Liansen, who excelled in the art. The establishment prospering, Louis XIV., at the suggestion of Colbert, determined to erect it into a royal manufactory. The houses and gardens of the establishment were purchased in 1662. Skilful artists were attached to the manufactory, and, in 1667, the celebrated Lebrun was appointed director. (1) Here is also the celebrated carpet-manufactory, which was made a royal establishment in 1604, by Marie de Médicis, in favour of Pierre Dupont, who invented the process for finishing the carpets, and who was placed at its head with the title of director. The workshops, originally placed in the Louvre, were transferred, in 1615, to a soap-manufactory at Chaillot, and the establishment hence derived the name of *La Savonnerie*. In 1826 it was annexed to the Gobelins. Part of this establishment was burnt down

(1) Lebrun painted his famous battles of Alexander the Great as patterns for this manufactory.

by the Communists, May 24th, 1871; the magnificent carpets contained in the show-rooms perished in the flames, together with several looms. The work done here is called the *haute-lisse*, from the warp being placed vertical, in contradistinction to the *basse-lisse*, done at Beauvais, where the warp is horizontal. In the tapestry-work, which is called *tissu*, the workman stands at the back of the canvas on which he is employed, with the model behind him, to which he occasionally refers, in order to adjust the colour of his woollen or silken thread to that part of the picture he is copying. The object of the process being to present as smooth and delicate a surface as possible, all cuttings and fastenings are performed at the back. Hence the necessity of his working on the wrong side. The carpet-work is called *velours*; here the workman stands on the right side, with the model over his head, at a proper distance from his eyes. As a woolly surface is required, the workman, in weaving, cuts on the right side of the piece. The carpets manufactured here are considered far superior to the Persian for the evenness of their surface, the fineness and the strength of their texture. The colours and designs are perfect. Some of the carpets take as long as 5 to 10 years to be made, and cost from 60,000 to 150,000 fr., and even at these high prices the workmen are very inadequately paid. None are sold. The largest carpet ever made is probably that manufactured at La Savonnerie, for the gallery of the Louvre: it consists of 72 pieces, forming altogether a length of more than 1300 feet. In one of the rooms will be seen several presses, filled with specimens of colours for dyeing, and also of wool ready dyed. About 120 workmen are employed in the establishment; they earn from 1500 to 3,000 fr. a-year, and receive pensions of from 600 to 1000 fr. when disabled by age or infirmity. The productions of this manufactory, which belongs to government, are chiefly destined for the palaces of the State. Connected with the manufactory is an establishment for dyeing wool, directed by able chemists, where an infinite variety of shades, many unknown in the trade, are produced. There is also a school of design; and an annual course of lectures on chemistry, as applicable to dyeing, is given here from October to January. The closeness with which the painter's art can be here imitated will excite the visitor's astonishment. A catalogue may be had at the lodge for 1 franc. Admission, on Wednesdays and Saturdays, from 2 to 4 in summer, and from 1 to 3 in winter, with Passport or tickets, to be obtained from the Director.

Continuing northwards along the rue Mouffetard, the rues Valence and Pascal would lead us to the *Hôpital LORCINE*

(see p. 124) ; but as strangers are not admitted there, and it is otherwise uninteresting (1), the visitor had better turn to the right, and visit the church of

ST. MÉDARD.—This was, as early as the 12th century, the parish church of the village of St. Médard, dependent on the abbey of Ste. Geneviève. The front consists of a gable with buttresses; the nave and aisles are of the end of the 15th century; the choir and its arcades are of 1561 and 1586. The square tower, supporting a spire, is probably as old as the nave. Most of the key-stones bear bas-reliefs, and in many of the windows valuable specimens of old stained glass will be remarked. In the first chapel to the right, on the panel of the altar, a valuable old painting on wood will attract attention; it represents the Descent from the Cross. A few other good paintings will be seen in the succeeding chapels, particularly a fine picture of Ste. Geneviève, by Watteau. There are two organs: the larger is over the entrance; the other in the right aisle. In 1561, an attack was made on this church by some Calvinists, after hearing a sermon in a neighbouring house. Several of the congregation were killed, and much damage done. In 1727, the Abbé Paris was buried in the cemetery, and in 1730 the Convulsionists commenced their exhibitions here (2). The advocate Patru, the French Quintilian, and Nicole, the moralist, were buried here.

The rue Mouffetard here crosses the small stream of the Bièvre (see p. 23). Its muddy and unwholesome waters are of great value to the tanners and dyers of this quarter, established here from time immemorial.

In the rue de l'Arbalète, we see, at No. 9, the Botanical Garden of the

ÉCOLE DE PHARMACIE.—The establishment itself is at No.

(1) This hospital was inaugurated in 1836, as an addition to the Hôpital du Midi. The buildings which it occupies were formerly the convent of the Cordelières, founded by Marguerite de Provence, sister to St. Louis, about 1284. In 1590, the troops of Henry IV. pillaged the building and destroyed a large part of it.

(2) The Convulsionists were a set of fanatics of the Jansenist party, who, after the death of the Abbé Paris, celebrated for his resistance to the Bull *Unigenitus*, and for his charity, used to frequent his tomb, where they feigned convulsions which were attributed to miraculous agency. This superstition spread with such rapidity, that the Government was at length, in 1732, obliged to interfere, and order the cemetery to be closed. This measure called forth the following epigram, which was found inscribed on the gate.

De par le roi, défense à Dieu
De faire miracle en ce lieu.

21, and occupies the site of an ancient convent, called *Hôpital de Lourcine*. The first botanical garden in France was formed in the grounds of this convent in 1580, on the model of that of Padua. There is a cabinet of specimens of all kinds of drugs, with a select mineralogical collection, well worthy of inspection; also a small but select library, open daily to the public from 11 to 4. Underneath is the hall of meeting, containing some interesting portraits of French physicians. It is visible every day except Sunday (see p. 121).

At No. 15, rue des Capucins, is the

HÔPITAL DU MIDI.—Once a convent of Capuchin friars, and now an hospital for men afflicted with disgusting diseases.

The new **BOULEVARD DE PORT-ROYAL**, which has caused many a filthy street to disappear, here skirts the

MAISON D'ACCOUCHEMENT (see p. 120).

In the rue du Faubourg St. Jacques, at No. 47, is the

HÔPITAL COCHIN, founded by M. Cochin, the benevolent rector of St. Jacques du Haut Pas, in 1780. It was intended for his own parishioners; but patients, of the same classes as those of the Hôtel Dieu, are now received from all parts of the capital (see p. 124).

At No. 57 in the rue du Faubourg St. Jacques is the convent of the *Dames de St. Joseph*.

The rue Méchain leads to the rue de la Santé, where, at No. 29, we find a convent of the *Dames Augustines du Sacré Cœur*, erected at a cost of two millions of francs. Besides a boarding-school for young ladies, this convent also has accommodation for female invalids, who are attended here as in a *Maison de Santé*. Nearly opposite is the new

PRISON DE LA SANTÉ (see p. 70).—This edifice covers a space of 25,000 square metres, and is partly arranged, like the Prison Mazas (see p. 69), on the cellular system for prisoners under trial, and partly on the old system for persons condemned to imprisonment for a term not exceeding one year. It is calculated to contain 500 prisoners of each category, and has cost 6,000,000 fr.

This prison is skirted by the new

BOULEVARD ARAGO, extending from the old *Barrière d'Enfer* to the Boulevard St. Marcel, which meets the Boulevard de Port-Royal, above-mentioned.

Returning to the rue du Faubourg St. Jacques, the rue Cassini, to our right, brings us to the

OBSERVATOIRE, adjoining the rue d'Enfer.—Upon the establishment of the Academy of Sciences in the reign of Louis XIV., Claude Perrault was charged by Colbert to prepare a design for this edifice, which was begun in 1667, and finished

in 1672. When the building was already far advanced, John Dominic Cassini, the astronomer, whom Colbert had sent for from Bologna, came to Paris. He found the structure so ill adapted to its purpose, that, at his suggestion, several alterations were made, which, however, did not render it suitable for taking accurate observations. The principal pile forms a parallelogram of 90 feet by 82, to which have been added on the south two lateral octagonal towers. In the north front is a projection of 24 feet, from which the building is entered. The platform on the top is 85 feet from the ground. The whole building is of stone, neither wood nor iron having been used. The principal part of this edifice being found useless, a low building has been erected on the east, in which nearly all the observations are made. This is so placed that two sides are parallel, and two perpendicular, to a meridian line traced on the floor of a room on the second story, from which French astronomers count their longitude; its direction is marked by an obelisk at Montmartre, distant nearly three English miles and a half from the Observatory. On this line, between Dunkirk and Barcelona, the observations were made for determining the length of the arc of the terrestrial meridian between the equator and pole, now fixed at 5,130,740 toises. (1) The line of the southern front is taken as the latitude of Paris. This observatory is the centre from whence have diverged the several trigonometrical calculations for forming the map of France, known as *la Carte de Cassini*, or *de l'Observatoire*, in 182 sheets. The collection of modern telescopes and astronomical instruments of all kinds attached to this institution is exceedingly good. The eastern tower is covered with an immense rotatory cupola of copper, by means of which the observer may point the great equatorial it contains to any part of the heavens under shelter. Smaller ones of similar construction cover two little turrets on the roof, and a telescope of the largest dimensions has now been set up in the western tower. The number of steps leading to the roof is 162. A well-selected library of 45,000 volumes, for the use of the professors and observers, is attached to the establishment. It is visible upon application in writing for a ticket to *M. le Directeur de l'Observatoire*. A wide avenue leads straight from the Observatoire to the garden of the Luxembourg.

Next door to the Observatory, there is a reservoir for water, deserving of a visit from the antiquarian. The stranger on descending a few steps will see four vaulted chambers with

(1) The ten-millionth part of this length has been adopted for the *mètre*, or standard linear measure in France.

reservoirs receiving water from Arcueil. Part of the vaulting is of Roman construction; the more modern parts and the chief conduit date from Marie de Médicis, who laid the first stone with great ceremony in 1624. The largest chamber of this reservoir has 78 arches; it is 31 metres by 30, and contains 1395 cubic metres of water (307,034 gallons). In the entrance court may be seen some fragments of water-pipes of Roman construction. A small fee is expected by the keeper.

In the rue d'Enfer, we see, at No. 74, the

HOSPICE DES ENFANS ASSISTÉS, or Orphan and Foundling Asylum, founded by St. Vincent de Paule in 1638. In 1667, on a decree of the Parlement, the managers erected the *Hospice des Orphelins* in the Faubourg St. Antoine, and placed the Enfants Trouvés at the corner of the Parvis Notre Dame. At the revolution of 1789, the latter were removed to their present house, formerly the Convent of the Prêtres de l'Oratoire. At the same time the ancient abbey of Port Royal, now a lying-in hospital, was appropriated to the same purposes (see p. 108). The buildings are plain, but airy and comfortable. A little beyond is the

INFIRMERIE DE MARIE THÉRÈSE, 92, rue d'Enfer, for an account of which, see page 110. Turning hence into the boulevard d'Enfer, close by, we find, at No. 6, the

MARCHÉ AUX CHEVAUX.—The horse-market was originally established on the Boulevard des Capucines, in 1604, by Henry IV., and transferred in 1642 to a piece of ground now skirted by the Boulevard de l'Hôpital. In 1868 it was provisionally transferred to its present site. The market is held on Wednesdays and Saturdays, from 2 to 5. Few horses but those for ordinary purposes are sold here, where mules and asses may also be bought. The number generally on sale varies from 600 to 800. The police regulations tend to diminish roguery there *if possible*.

On the same spot is held the *Marché aux Chiens*, or dog-market, every Sunday from twelve till three.

Returning eastwards, by the Boulevard Montparnasse, we perceive, in front of the garden of the *Closerie des Lilas* (see p. 377), the statue of the unfortunate Marshal Ney, erected on the spot where he was shot, and inaugurated with great solemnity on the 7th of December, 1853, the anniversary of his execution, in the presence of Prince Napoleon and the high functionaries of State. It stands on a pedestal of white marble, richly sculptured by Gisors. On its faces are engraven the names of the battles at which the hero distinguished himself. The artist, M. Rude, has represented the marshal in an attitude of command, animating his followers to advance.

Striking into the rue du Val de Grace, further on, No. 25, rue d'Enfer, next to the corner to our left, is the *Couvent des Dames Carmélites*, where Mlle. de la Vallière, the beautiful mistress of Louis XIV., took the veil in 1675, as *Sœur Louise de la Miséricorde*, and was soon joined by Madame de Montespan. In the chapel, said to have been founded by Robert, the son of Hugh Capet, is seen a fine marble monument of Cardinal Berulle, the founder of the convent.

At the opposite end of the rue du Val de Grace stands the HÔPITAL MILITAIRE DU VAL DE GRACE, 277, rue St. Jacques. This hospital, established by Napoleon I. in the buildings of a convent of Benedictine nuns, has attached to it a military school of medicine and surgery. A quadrangular court of Doric design is entered by a railing facing the street. To the left is the bronze statue of Baron Larrey, the celebrated surgeon, on a pedestal of white marble, adorned with four bas-reliefs of the same metal, representing the battles of la Beresina, the Pyramids, Austerlitz, and Sommo Sierra, where he distinguished himself. The statue, 9 feet high, represents Larrey resting against a howitzer. In his right hand he holds Napoleon's will opened at the words: "I leave 100,000 fr. to the Surgeon-in-chief Larrey, the most virtuous man I know." This monument is by David d'Angers. In the second court there is a fine statue of the celebrated surgeon Broussais, who is interred here. The chief object of historical interest here is

The Church of Val de Grace, in front of the principal court, and founded by Anne of Austria, the consort of Louis XIII. Having been married 22 years without issue, she made a vow that she would build a church at Val de Grace, if her desire to give an heir to the throne should be realised. At length, on Sept. 6, 1638, she gave birth to a prince, afterwards Louis XIV. After the death of Louis XIII. the queen prepared to fulfil her vow. In 1642 she laid the first stone of the convent, contributing one-half of the expense, and caused the Benedictine nuns of Val Profond, near Bièvre le Chatel, three leagues from Paris, to be transferred hither. On April 1, 1645, Louis XIV. laid the first stone of the church with great pomp. The architects were successively the elder Mansard, who furnished the designs, Lemercier, Le Muet and Leduc. Mademoiselle de la Vallière retired to this convent, previous to her taking the vows, this convent being then the fashionable retreat for members of the nobility of France. During the revolution of 1789 the church was converted into a depot for the *matériel* of military hospitals, and thus escaped the fury of the populace. In 1826, it was repaired, and restored to divine worship. It is a magnificent edifice, with a dome

resting on a lofty drum, with Composite pilasters, and pierced with sixteen windows; four campaniles stand out from the gallery on which the dome rests. The front is Corinthian and Composite, with two pediments. The entrance is approached by a flight of broad steps. The plan of the church is a Latin cross; in the nave the public used to attend service, the chapels were for the nuns and ladies of the Court. The intersection of the cross is circular, four lofty arches open into the transepts. The chapels communicate with each other, but are devoid of altars, except one in the apsis, where the altar-piece is an Ascension. The decorations of this, as well as the other parts of the church, are Corinthian; the sculptures are by Anguier. In the spandrels of the arches of the nave are large figures in alto-rilievo, representing the Christian Virtues. The pendentives contain circular compartments, with alti-rilievi of the four Evangelists. The vault of the dome is admirably painted on stone by Mignard, and has been reputed one of the finest frescoes in France. Around the frieze below the gallery is the following inscription: *A. MDCL. Anna Austriæ D. G. Francorum Regina Regnique rectrix, cui subjecit Deus omnes hostes ut conderet Domum in nomine suo.* The high altar is surmounted by a magnificent canopy, supported by six fluted spiral columns of grey marble, with bases, capitals, and foliage of bronze gilt. In front of the altar, and in the intersection of the cross, the letters A. L. (Anne-Louise) are inlaid in the pavement, formed of rich marbles. The chapels for the nuns are separated from the rest of the building by iron gratings, and in that behind the altar, a crimson curtain screened the superior from the view of the congregation. In one of these chapels, once the oratory of Anne d'Autriche, whose bust is seen on the ceiling held by an Angel, are frescoes representing views from Spain. In the northern chapel of the cross there is a vault where the remains of the abbesses were deposited, on marble shelves. The hearts of the Bourbon family were preserved here encased in silver, the foundress having herself bequeathed her heart to this church. The remains of Queen Henrietta, wife of Charles I. of England, were placed here. During the revolution all these silver hearts were carried off, except one, discovered afterwards, and now visible to strangers; the prince or princess to whom it belonged is unknown. The heart of Baron Larrey is also preserved here in a casket. Adjoining this chapel there is a small door, which conceals the confessional used by Mlle. de la Vallière; it consists of a grated window, through which she spoke to the priest, and is accessible from a passage †

hind, from which the building she occupied at that time may be seen. The nuns were buried underneath the nave, in a vault, the entrance of which is near the western door. The church is open every day, between 12 and 2, and the vaults, &c., are shown by a military attendant.

Further northward, at No. 254, is the

INSTITUTION NATIONALE DES SOURDS-MUETS.—For this institution France is indebted to the celebrated Abbé de l'Épée, who, without patronage, and with a fortune not exceeding £500 a-year, undertook to maintain and bring up at his own expense more than 40 deaf and dumb pupils, whom he instructed to read and write, to comprehend all the difficulties of grammar, and to reduce the most abstract metaphysical ideas to writing. The Abbé de l'Épée was first brought into notice by the Emperor Joseph II. on his visit to the French capital in 1777. His sister, Queen Marie Antoinette, soon after visited the school, and the institution was ordered to be transferred by Government to a convent of Celestins, which had been suppressed. This, however, was not carried into effect till 1785. The Abbé de l'Épée, dying in 1790, was succeeded by the Abbé Sicard, who improved the system of instruction. During the revolution of 1789 this institution was transferred to the buildings of the Séminaire de St. Magloire, rue St. Jacques, where it still continues. There are gratuitous pupils, besides others admitted to half-pensions, and to three-quarter pensions. At present there are 140 pupils. The number of boarders is unlimited. To be admitted gratuitously into the institution, the child must be full 10 years old, and not exceed 13, and must present a certificate from the authorities of his parish, of age, baptism, vaccination, being really deaf and dumb, and without the means of paying for education. The pupils remain seven years, and are taught reading, writing, arithmetic, drawing, engraving, or some trade. The terms for boarders are 1,000 fr. a-year. From 90,000 fr. to 100,000 fr. are annually devoted by government to the support of this institution. The *Salle des Exercices* is Doric, and adorned with the busts of the Abbés de l'Épée and Sicard, and a fine picture of de l'Épée, by the donor, M. Camus. It represents the Abbé de l'Épée embracing the young Count de Toulouse, at the moment when the latter, who was deaf and dumb and had been educated out of charity by the Abbé, recognizes the house of his relative, who had wilfully abandoned him. The refectories, dormitories, &c., are large and airy, and arranged as in the institution des Jeunes Aveugles (see p. 265). A garden is annexed to the establishment. The chapel is Doric; behind the altar is a re-

markable oil-painting by Vernet, of Christ healing a deaf shepherd, and to the left is a picture of good execution by Peyson, a deaf and dumb artist, representing the Abbé de l'Épée on his deathbed. The figure seated next to the death-bed is the Abbé Sicard, and the young man in front represents one Antoine Dubois, who died in 1850, aged 93, having lived continually here, in virtue of the will of the Abbé de l'Épée whose pupil he was. The trades taught here are shoemaking, tailoring, turning, joinery, and lithography. But the visitor will be more particularly interested by the method by which the pupils are taught not only to speak, but also to understand what is said. The professor takes one pupil at a time, while the others attend to what he does. He first pronounces each vowel, clearly expressing by the motion of his mouth the mechanism by which it is produced. The pupil endeavours to imitate him, and at length pronounces it. He is then shown the letter to which it corresponds. Occasionally the professor puts his fingers into the pupil's mouth, to shape it into the proper form for pronunciation. In a higher class, the professor speaks slowly, so that the pupil may catch the form of his mouth at each syllable. Thus a question, at the choice of the visitor, is asked, understood, and answered in words, which are generally much better articulated than might be expected. Admission on Saturdays, from 2 to 4, with tickets, to be had on the spot. (1).

Close to this establishment is the church of

ST. JACQUES DU HAUT-PAS, 252, rue St-Jacques.—On this site a chapel, dependent on the hospital du Haut Pas, existed in the 14th century. The present structure was begun in 1630, the first stone being laid by Gaston of Orleans, brother of Louis XIII. When the choir was built, the works were suspended, but were resumed in 1675, by the munificence of Anne de Bourbon, Duchesse de Longueville, and terminated in 1684. The architecture of this church is Doric; the plan slightly cruciform; the choir ends in a semicircle, and a single aisle surrounds both nave and choir. The right aisle alone is flanked by chapels; the opposite one of the nave has none. Cassini, the astronomer, was buried here, and the learned La Hire; Cochin, rector of the parish, and founder of the hospital, &c.

In this street there was a house of *English Benedictines*, where part of the remains of James II. were buried, he having bequeathed his head, heart, and intestines to the British Colleges.

Retracing our steps, the rue des Ursulines will lead us to the rue d'Ulm. At No 45 is the

(1) There are 22,000 deaf and dumb in all France, of whom 42,500 are males, and 9,500 females.

ÉCOLE NORMALE. — This extensive building, finished in 1847, is entered by a spacious court fronted by a projecting pavilion, through which the visitor passes by a Doric vestibule into a large inner court. The architecture is in the style of the last century. Over the principal entrance are statues representing Science and Literature; and the brackets on the walls of the inner court support the busts of the eminent men formed by the École Normale since its institution in 1795. The number of pupils is about 80. Spacious corridors lead to the lecture-rooms, cabinets of botany, zoology, fossils and mineralogy, natural philosophy, and laboratory of chemistry. The library, on the first floor, is a spacious saloon, containing 20,000 volumes. The chapel is on the ground floor to the west; it contains a fine Saviour by Lavergne. It has cost 2 millions of francs, (see p. 88). Strangers are not generally admitted.

Turning to the right we shall find, at No. 5, rue des Irlandais, the

COLLEGE DES IRLANDAIS, a commodious building, forming three sides of a spacious quadrangle planted with trees. On the ground-floor of the right wing is the chapel, built by Bellanger, in 1780. It has a marble statue of the Virgin on the altar, and right and left paintings of St. Patrick, and St. Bridget. In a vault beneath repose the ashes of several distinguished Irish; above the chapel there is the library. It is said that James II. bequeathed his intestines to this college, but no monument remains to indicate the spot where they were deposited. This institution is under the superintendence of the Minister of the Interior, and conducted by an administrator, four professors of morals and of dogmatic theology, of philosophy, of classics, and about 100 Irish students, of whom about 25 priests graduate annually. A great number of bursarships belong to this college, of which Dr. M'Namara is the director.

Turning to the left into the rue Lhomond, we see at No. 30, the Jesuit college called

SÉMINAIRE DU ST. ESPRIT. — This building was erected in 1769, for a seminary, which was suppressed in 1792, and restored in 1815.

Next door to this was the *Collège des Anglais*, a seminary established by letters patent granted by Louis XIV., in 1684, which authorized Catholics, who could not be educated for the priesthood in England, to live in an ecclesiastical community. The house, suppressed in 1792, is now let for secular purposes.

EIGHTEENTH WALK.

This walk comprises the remainder of the 5th arrondissement. Commencing it from the rue St. Victor, the first object of interest we meet with is the

HALLE AUX VINS,—built by Napoleon I. on the site of the celebrated Abbey of St. Victor. The first stone was laid on the 15th of August, 1813. The ground measures 441,700 mètres (109 English acres), and comprises 5 streets, 2 large yards, 63 fountains, and 444 cellars and warehouses, capable of containing 450,000 casks of wine. 80,000 of brandy, and 3,000 of olive oil. It is inclosed by a wall on three sides, and towards the quay is fenced by an iron railing nearly 800 mètres in length. The streets are called after the different wine countries, viz.:—rue de Champagne, rue de Bourgogne, rue de Bordeaux, rue de Languedoc, and rue de la Côte-d'Or. On the side next the quay are offices for those who superintend the entrance and departure of wines, and a great number of merchants' counting-houses. In the back-ground is a warehouse appropriated to spirits, and constructed without either wood or iron. In the halle there is also a *bureau de dépotage*, containing gauges of the casks of the different parts of France; and purchasers of casks may have them measured here. Wines entering this dépôt do not pay the octroi duty until they are sold out of it; but, so long as they remain in bond, the owners pay warehouse-rent, &c. The average stock here is 400,000 hectolitres of wine, and 30,000 in alcohol. The halle is open from 6 to 6 in summer; and from 7 to 5 in winter. A quantity of inferior wines is always on the wharf opposite.

On the Place St. Victor, Nos. 24 and 26, with their elaborate sculpture and historical medallions, will attract attention. At the corner of the rues St. Victor and Cuvier, is the

FONTAINE CUVIER, or DU JARDIN DES PLANTES.—This fountain replaces one built in 1761, after the designs of Bernini, against one of the boundary towers of the enclosure of the Abbey St. Victor of the 15th century. The present fountain was planned by M. A. Vigoureux, the architect, and is dedicated to the illustrious savant whose name is thus inscribed over the entablature—"A Georges Cuvier." The ornaments of this monument are very elaborate, and illustrative of Natural History.

Opposite to this there is one of the entrances to the *Jardin des Plantes* (see next page), and at No. 1, rue Lacépède, the HÔPITAL DE LA PITIÉ.—Founded in 1612; its chapel is

dedicated to Notre Dame de la Pitié. From its foundation until 1809 it was used as an asylum for orphan children (see p. 123).

The rues Lacépède and de la Clef lead to

STE. PÉLAGIE, the prison for political offenders (see p. 71), which is entered by the rue du Puits de l'Hermite.

The rue du Pont-aux-Biches, in a line with the rue de la Clef, skirts the new

HALLE AUX CUIRS, occupying a space of 30,000 sq. metres.

In the Place Scipion, hard by, we see the

BOULANGERIE GÉNÉRALE, or MAISON SCIPION.—Under the reign of Henry III., a rich Italian, named Scipion Sardini, built an hotel on this spot, which was purchased in 1622, to form an asylum for aged and infirm men. In 1636, it was given to the Hôpital de la Salpêtrière for its slaughter-house, bake-house, &c. It now forms a general bake-house for all the hospitals and hospices. All the work generally done by hand is done here by steam, and by the same agency corn is ground here by 12 mills. The best hour for visiting this establishment is between 12 and 1, when every department is in full activity.

At No. 17, in the rue du Fer à Moulin, east of this, is the

AMPHITHEATRE OF ANATOMY, an establishment of anatomical schools, built on the site of the ancient cemetery of Clamart, which has long ceased to be a place of burial (see p. 120). It consists of a large square garden enclosed by an open gallery, a building with lecture rooms opposite, and four vast dissecting halls forming the other two sides of the quadrangle. Each of these halls has 24 stone tables along the walls, covered with zinc. Four pupils dissect at each table, so that 96 bodies may be under dissection at once. Upwards of 4,000 bodies are dissected annually. The ventilation is excellent.

The new BOULEVARD ST. MARCEL connects the Boulevard Arago and rue Mouffetard with the Boulevard de l'Hôpital.

Further on, and opposite to the rue Geoffroy St. Hilaire, there is a fountain commemorating the revolution of 1830. A little higher up, we find to our left the principal entrance to the MUSEUM D'HISTOIRE NATURELLE, or, as it is more popularly called, the

JARDIN DES PLANTES.—At the solicitation of Herouard and Guy de la Brosse, his physicians, Louis XIII. founded the Jardin des Plantes, in 1635. Several distinguished men, among whom may be reckoned the names of Duvernoy, Tournefort, Vaillant, Bernard de Jussieu, and Cysternay du Fay, contributed greatly to the prosperity of the establishment, previously to the appointment of Buffon, in 1739, to the functions of superintendent. That celebrated naturalist devoted himself perseveringly to the interest of the garden; and before his death, in

1788, the names of Daubenton, Anthony de Jussieu, Winslow, A. Petit, Faujas de St. Fond, Van Spaendonck, Desfontaines, Fourcroy, and Portal, shed lustre on the establishment. At the revolution of 1789, the universities, the faculties of medicine, law, &c., being suppressed, it was doubtful whether this Garden would not be involved in the general proscription; but, as it was considered national property, it was respected. On Bonaparte's arriving at the head of affairs a new impulse was given, and the only subsequent check which it received was in 1814 and 1815, when it was apprehended that the foreign troops who occupied Paris would destroy the garden; by a special convention it was however protected from all injury. The magnificent cabinet of the Stadtholder was claimed, but it was afterwards agreed that an equivalent should be furnished from the duplicates of the museum. Several valuable gems were returned to the Pope, and many objects of natural history and books belonging to emigrants restored. Since that time, however, the support of this museum has been munificently provided for by the State. It is under the control of the Minister of the Interior, who every five years appoints a director and deputy-director out of a list of three names presented to him by the professors of the establishment. Its income and expenditure are managed by an accountant-general, and it is annually subjected to an inspection by a commission appointed by the Minister conjointly with the professors. It consists of, 1st, a botanical garden, with spacious hot-houses and green-houses; 2d, several galleries of zoology, botany, and mineralogy; 3d, a menagerie of living animals; 4th, a library of natural history; and 5th, an amphitheatre, with laboratories, &c., for public lectures on every branch of natural history. The lectures, which are all public and gratuitous, commence in April and last till the end of Autumn. The days and hours of admission are to be learnt from the notices posted on the doors of the amphitheatre, or at the bureau of the establishment, where information upon all points is readily given. The whole establishment has cost upwards of 4,000,000 fr. (see page 87). (1)

Garden.—On entering the garden from the rue Geoffroy St. Hilaire, the first building facing that street is the gallery of zoology; the edifice to the right contains the library, and the mineralogical and botanical collections; to the left are spacious hot-houses, the menagerie, and the gallery of comparative anatomy. The intermediate space is flanked by two parallel avenues of

(1) The annual expenses of this establishment amount to 582,380 fr., viz., salaries, 308,380 fr.; travelling expenses, 25,000 fr.; stock, 249,000 fr.

lime and chesnut-trees. Bordering on the rue Buffon is a nursery of forest-trees, surrounded by an iron railing, and contiguous to it, two beds appropriated to such foreign perennial plants as bear exposure to the winter of this climate. Between the avenues are large enclosures, forming the "Botanical Garden" and part of the "School of Botany." It covers a surface of 267,620 square metres, and is carefully arranged; the visitor may at once know the nature of the various plants by the colours of the tickets; the red denote medicinal, the green alimentary plants; the blue those used in the arts, the yellow ornamental, and the black poisonous plants. It is open from 3 to 5 every day. To the west a sunken enclosure presents in summer a splendid display of flowering shrubs. Between the conservatories is a path leading to two mounds. One, called the labyrinth, from its intricate paths, is of a conical shape. On the ascent is a cedar of Lebanon, the first seen in France, which Collinson, an English physician, presented to the garden in 1734; it was planted here, the year following, by the elder Jussieu, and now measures 11 feet English in circumference at 6 feet from the ground. At the top of the hill the visitor will find a pavilion, entirely of cast bronze, with seats, from which a view extends over the garden, the greater part of Paris, and the distant landscape in the directions of Montmartre, Vincennes, and Sceaux. One of the pillars has a sun-dial, in reference to which the cornice bears the inscription: *Horas non numero nisi serenas*. On the eastern slope is a small inclosure, in the centre of which a granite column, resting on a base of different minerals, marks the grave of Daubenton. The western hill is a nursery of fir-trees, nearly all the known species being planted on its slope. At the foot of it is a spacious enclosure, containing during fine weather, some of the most beautiful trees of New Holland, the Cape of Good Hope, and the Coast of Barbary, which are then removed from the green-houses. Opposite this stands the amphitheatre, holding 1,200 persons; the various courses of lectures given here are annually attended by about 1,800 students; a practical chemical laboratory is attached to it. At the door of the amphitheatre stand in summer two Sicilian palms, 25 feet in height, presented to Louis XIV. The buildings adjoining contain the residences of the administrators and professors; to the left a gate opens here into the rue Cuvier, and to the right a path leads to the Conservatories, built many years ago by M. R. de Fleury, on an improved plan. They are of iron, and one of them is entirely devoted to aquatic plants. The Garden of Plants produces from 9 to 10,000 small bags of seed, and 7 to

8,000 young trees yearly, which are distributed to professional persons for the purpose of propagation. The total number of species of plants cultivated in the botanical department of this establishment is upwards of 12,000. To view the Conservatories apply in writing to the Director, at the establishment, who will send tickets. The garden is open daily till nightfall. Near the amphitheatre is the entrance to the

Menagerie.—When Louis XIV. fixed his residence at Versailles, the Academy of Sciences prevailed on him to form a menagerie in the park. This menagerie increased under Louis XV. and XVI., but in 1789 the animals being neglected, several of them perished for want of food. Those which remained were removed to the Museum in 1794, and placed in temporary buildings, and the plan of a menagerie was laid out; it was only, however, by degrees that the necessary ground was obtained. It is divided into numerous compartments containing huts and sheds for the animals, enclosed with iron railings and wire-net, with paths between, and has lately been undergoing extensive improvements. An artificial rivulet, headed by a small rustic cascade, intersects the whole length of the ground. We need not enter into a minute description of all the animals maintained here, as there are continual changes, occasioned by death or barter; the names, moreover, are hung up conspicuously; and we therefore need only advise the visitor not to neglect in his ramble the cages of the beasts and birds of prey, the rotunda of the monkeys, the elephant-house and bear-pits, and the quadrangle devoted to reptiles, all visible places easily found. On enquiry he will be shown a laboratory of comparative physiology, containing about a dozen cages with dogs, wolves, and jackals, and the crosses between these species, highly interesting in a physiological point of view, both as proofs of their strong affinity, and of the fact that their ferocity declines at every successive cross with the dog. The interior of the monkey-rotunda may be visited for a small fee, by ringing a bell at the right-hand door; the pavilion of the elephants, with a ticket, to be applied for on the spot, at the office of the Administration. A fee is also expected here, as well as to be admitted to the interior of the reptile rooms, which, however, is hardly worth while. The total number of mammalia kept here is about 450; that of the birds 400.—Open daily from 11 to 6 in summer and 11 to 3 in winter.

The zoologist is here enabled with great advantage to study the instinct and habits of animals, and the influence of confinement on their development and temper.

Cabinet of Comparative Anatomy.—For this collection, the richest in existence, the museum is indebted to the exertions of Baron Cuvier, by whom it was arranged, and under whose direction most of the objects were prepared. It is contained in a building near the Amphitheatre, and is fronted with two glazed sheds, one containing the body, the other the skeleton of a whale. Other whales are exhibited in the court, one of which (*Physeter macrocephalus*) is 56 feet long. The skeleton in the centre is that of a common whale, beside which there are models, executed in plaster, of the head of the porpoise, or whale of the Cape, and of the body of a Southern whale. The 1st room on the ground floor to the right is devoted to skeletons of various marine animals, with a male morse, brought by Capt. Parry from the polar regions. In the next room are skeletons of the human species from all quarters of the globe, including mummies, dwarfs, and especially that of the dwarf Bebe (see p. 309), and that of Soliman El Hhaleby, a learned Syrian, who assassinated Gen. Kleber in Egypt; also a series of skulls, in which the varying conformation of the head from the lower animals up to man is clearly traced, some of them found in Egyptian and Etruscan tombs. There is also a skull, fixed on the figure of an idol, adored by the Papas tribes. A suite of twelve small rooms or cabinets upstairs contains dissections of birds, fishes, and reptiles, besides specimens of the human body, and many well-executed models in wax. The 12th room contains Dr. Gall's valuable collection of skulls and casts of distinguished and notorious characters. Here commences a new and interesting collection, called the

Cabinet of Anthropology.—It occupies a suite of ten rooms, being the whole of the remaining first floor of the building, and is remarkable not only for the casts and specimens it contains, but for a considerable collection of portraits executed in water-colours for the scientific purpose of exhibiting the peculiarities of the features of each race. It comprises Arabs, Mongolians, Chinese, Hottentots, &c., in most cases with the names of the individuals, their age, and the specification of the rank they hold as specimens of their race. These portraits are framed, and adorn the walls of all the rooms. In the centre of the first room we see a perfect human skeleton in a glass case, and in the presses around busts of remarkable specimens of the races of Algeria, besides heads and skulls. The centre of the second room is occupied by a glass case containing the whole vascular system of an Ethiopian subject, displayed with the most elaborate nicety, two bronze busts of Ethiopians, copies from nature, and exquisitely executed by M. Cordier

in 1848, will attract peculiar attention ; in the presses there are skeletons of negroes, a mummy, complete casts of Ethiopians, Red Indians, &c. In the 3d room we find a collection of skeletons and portraits of various races, and a fossil skeleton of a Gallic woman. This series is continued in the 4th room, which also contains two mummies and a series of heads, all casts from the living subject. The 5th contains the detailed anatomy of the Ethiopian and Caucasian races, and some photographs, completing the series of subjects in water-colours. These are continued in the 6th and following rooms. In the 7th there is a group representing the last Mohicans, a man and a woman. In the 8th there are Peruvian mummies, in a sitting, or rather a crouching posture, besides Mongolian busts and heads. In the 9th, the series is continued ; it also contains an Esquimaux canoe ; and here we would recommend those endowed with the bump of amativeness not to dwell too long on the charms of a Boshman lady, which grace the glass-case in the centre. There are also here two bronze busts of a Chinese man and woman, by Cordier. The 10th room contains skulls, and various casts taken during Prince Napoleon's expedition to Lapland and Greenland. A long passage, hung with specimens of bones, leads us back to the Cabinet of Comparative Anatomy ; and, traversing the suite already seen, we reach the staircase in the 12th room, on descending which we see the fossil remains of the plesiosaurs, found at Lyme Regis and at Glastonbury, and other extinct species. There are many skeletons of camels, antelopes, mules, tapirs, giraffes, rhinoceroses, hippopotami, elephants, &c. The number of specimens in this section exceeds 15,000. A catalogue may be had on the spot.

Gallery of Zoology.—This building, which once bore the name of Cabinet of Natural History, is 390 feet in length, and skirts the rue St. Victor. It has two stories, besides the ground-floor, and is of plain architecture. Considerable additions are daily made to this matchless gallery. The zoological collections are classed according to the system of Baron Cuvier. Ascending to the first story, we find in the first room a beautiful statue by Duparty, representing Vivifying Nature. The presses along the walls contain quadrupeds of the dog, goat, and lama species. The second room is devoted to zoophytes, sponges, nautili, and shells ; the third comprises a large collection of apes, including a gorilla in a large glass case in the centre ; the fourth, crustacea, comprehending brachyures, anomures, maeroures, stomapodes, amphipodes, and xyphosures. The fifth room contains a very complete collection of upwards of 2,000 reptiles, comprising more than 500 species

divided into four orders, viz., chelonians or tortoises, saurians or lizards, ophidians or serpents, and batrachians or frogs, toads, &c. Most of the smaller reptiles, and some of the larger species, are preserved in spirits. The sixth and seventh rooms are filled with a complete collection of fishes, aquatic birds and snakes; some stuffed, others preserved in spirits; the largest specimens are suspended from the ceiling. The seventh room moreover contains a marble statue of Buffon, by Pajou. Returning to the sixth, a staircase to the right leads to the ground floor, where there is a gallery containing zoophytes and other specimens preserved in spirits; besides a room with mammalia of the largest class, such as elephants, hippopotami, &c. We may now ascend the same staircase to the second floor, where we find ourselves in the midst of a large arched gallery, filled with the completest collection of birds in Europe, comprising upwards of 10,000 specimens belonging to 2,500 different genera. Over the glass cases are busts of Lacépède, Adanson, Daubenton, and other celebrated naturalists; in the centre is the marble bust of Guy de la Brosse, the founder of the Museum; and not far from this a fine clock by Robin, marking both mean and solar time. In another room to the left we find camels, buffaloes, and other large mammalia. The tallest of the three giraffes that are here had lived $17\frac{1}{4}$ years in the Menagerie; it died in 1849. At the other end of the gallery there are two more rooms, containing seals, apes, armadilloes, bears, ferrets, porcupines, musk-rats, foxes, jackals, wolves, and hyenas; the glass cases in the centre and those of the gallery contain a complete collection of polypterous and apterous insects, besides nests of termites, hornets, and wasps; specimens of the devastations effected in wood by different species of worms, and a numerous collection of shells, mollusks, zoophytes, echini, &c. The whole number of mammalia is calculated at 2,000, comprising nearly 500 species; the collection of fishes consists of about 5,000 specimens, comprising nearly 2,500 species; of the tubipores, madrepores, millepores, corallines, and sponges, the variety is very complete. The total number of specimens is estimated at upwards of 200,000, so systematically and progressively arranged that, beginning with the lowest manifestations of animal organisation (as in the sponge and other zoophytes), we can follow the chain of nature link by link, till it arrives at its highest perfection in man.

Mineralogical and Geological Museum.—The splendid collection of minerals and geological specimens is arranged in a building erected for this purpose in the south-eastern corner

of the garden. It consists of two stories, and is 540 feet long, by 40 wide, and 30 high. It is divided into three compartments by two Doric pavilions, surmounted by pediments sculptured with appropriate emblems, by Lescorne. In the centre are two statues, representing Geology and Mathematics. The entrance nearest to the zoological gallery leads to an anteroom, giving access to an amphitheatre for lectures in front, to the library on the right, and to the mineralogical collection on the left. This is contained in a long room, lighted from above, with 36 columns, which, though Doric, have their friezes adorned with Corinthian leaves. It has elevated galleries on either side, under which are laboratories and rooms for the professors and attendants. In the centre of the hall is a marble statue of the illustrious Cuvier, in the costume of Councillor of the University, by David d'Angers, with the proudest of all inscriptions, the names of his immortal works. Opposite we see that of Haüy, in a sitting posture, also in marble, by Brion. Between these statues will be seen some valuable marble tables of Florentine Mosaic. The walls at both ends of this room are adorned with paintings by Rémond, representing, at the entrance, the cascade of the Staubbach (Berne), the alluvial soil of the valley of the Aar, near Meyringen (Berne), and the Hecla and Geysers, as seen in Iceland by Prince Napoleon in 1856 ; and at the opposite extremity, the eruption of Stromboli, the glaciers of Rosenlauri (Berne), the eruption of Vesuvius in 1822, and the basaltic lava of the cascade of Quereil (Puy-de-Dôme). Here the visitor will also perceive, on a stand, a large lump of meteoric iron, weighing 1304 lb., found in the department of the Var. Horizontal glass cases in the centre contain minerals and earths scientifically classed, and in drawers are similar supplemental specimens. In front of the galleries on the ground-floor are ranged vertical glass cases, containing minerals classed according to their chemical composition ; the specimens used to illustrate the lectures of the professors are placed in horizontal ones ; underneath are drawers with supplemental specimens. In front of the bases of the pillars are vertical cases, with the minerals, &c., used in arts and manufactures. The galleries contain, at the end nearest the entrance, all the known rocks and earths arranged geologically ; at the other, the fossils found in the various geological formations. There are many specimens here, brought over by Prince Napoleon from his late Arctic expedition. The mineralogical collection is divided into four classes : 1, simple substances ; 2, alkaline salts ; 3, alkaline and other earths ; 4, metals. In the class of metallic substances we find specimens of gold and silver from

Peru, Mexico, California, and Australia, among which should be noticed a piece of massive gold from Peru, weighing 16½ ounces; a fine specimen of native silver from Mexico, and the different combinations of silver with sulphur and antimony, and the carbonic and muriatic acids. The part most interesting to the geologist is the complete series of strata, from the primary rocks to the latest alluvial deposits. Among various objects belonging to this collection are a superb vase of the brecciated porphyry of the Vosges, two large groups of crystals of colourless quartz; several cups of agate, chalcedony, lapis lazuli, &c. The number of mineralogical and geological specimens exceeds 60,000.

Botanical Gallery.—From the mineralogical museum we enter an anteroom, containing a fine marble statue of Jussieu, by Heral. The walls around display a number of gigantic trunks of palm-trees and other monocotyledons. The gallery adjoining contains, in glass presses lining the walls, a very extensive collection of woods of all kinds, with specimens of the epidermis, the bark, the roots, &c., of many of the larger kinds of trees and plants. A numerous and very valuable series of fruits, &c., preserved in spirits of wine, constitutes one of the subdivisions, and also two cabinets of the fungus family in wax, presented to the museum by the Emperor of Austria and by Charles X. The latter, executed by De Pinson, is valued at 20,000 fr. A collection of foreign fruits, in wax and plaster, is also entitled to attention. The collection of drugs of the Garden of Plants, with considerable additions, is kept in this room, and a very interesting collection of fossil plants and dendrites from the various coal formations has been arranged by M. Ad. Brongniart. The total number of dried plants exceeds 350,000; and of woods, fruits, and grains, more than 4,500. At the end is a large round table, 2 metres 20 centimetres, or nearly 7 feet in diameter, the top of which, made of the wood of the Baobab, is all of one piece. The veins of the wood show that the trunk from which it was cut must have been at least double, or 14 feet in diameter! In the rooms up-stairs, not open to the public, is a general herbal, consisting of about 50,000 species. It was founded by Vaillant, and gradually augmented by Commerson, Dambey, Macé, Poiteau, Leschenault, &c. There are also separate herbals of New Holland, Cayenne, the Antilles, the Cape, India, Egypt, &c., herbals which served as models for printed works, such as that of Michaux; that of the Plants of France, by M. de Candolle; that of M. de Humboldt, of Bernard, Antoine and Adrien de Jussieu, of Tournefort (this last arranged and ticketed by his own hand), and that of

Gundelsheimer. There is also a laboratory here; but this and the herbals are only open to students.

The Cabinet of Comparative Anatomy, and the Zoological, Mineralogical, and Botanical galleries are open to the public on Sundays, from 1 to 5; on other days, from 11 to 2. A fee is expected.

Library.—The library, which lies contiguous to a house once inhabited by Buffon, is composed of works on natural history. Opposite the entrance is a bust of Fourcroy. Most of its printed works are to be met with in every public library, but the manuscripts, accompanied with original designs, and the magnificent collection of paintings of fruit and flowers upon vellum, form an unrivalled collection. It was commenced in 1635, and now fills 90 portfolios, with upwards of 6,000 drawings, estimated at two millions of francs. The library contains 30,000 volumes and 15,000 pamphlets.—Open daily to the public, Sundays excepted, from 10 to 3. Vacations from Sept. 1 to Oct. 1, and for a fortnight after Easter.

The central gate of the Jardin des Plantes, towards the river, opens upon the

PLACE WALHUBERT, (1) forming a semicircle at the entrance of the Jardin des Plantes. The visitor will remark the fine extent of quays and the

PONT D'AUSTERLITZ.—This was at first an iron bridge, the second constructed in Paris, begun in 1801, and finished in 1807, by Beaupré & Lamandé, at a cost of 3,000,000 fr. It received its name in commemoration of the victory gained by the French, Dec. 2, 1805, over the Russians and Austrians. On the second occupation by the allied armies, the name was changed to *Pont du Roi*, and afterwards to *Pont du Jardin des Plantes*, but it resumed its original name in 1830. It was rebuilt in 1854, and now consists of five arches, with massive cast-iron railings along the foot-paths. At its opposite end is the Boulevard Mazas (see p. 227).

A fruit-market, called the *Mail*, is held on the wharf of the Quai St. Bernard. The quantity of fruit brought hither by water for sale is immense.

A few steps eastward, beyond the Boulevard de l'Hôpital, is the rue de la Gare, where we see the terminus of the

(1) This name is owing to the following circumstance:—At the battle of Austerlitz, orders had been given not to retard the evolutions of the troops by carrying off the wounded. During the action, General Wallhubert had both his legs shot away; and on some soldiers hastening to his assistance, he drove them off with his sabre, exclaiming: "No attention to the wounded! March on!"

BORDEAUX AND ORLEANS RAILWAYS,—a plain building, with a court 435 feet long by 81 in breadth. The principal entrance is by a projecting body, crowned with an attic. The administration occupies a building fronting the Boulevard de l'Hôpital.

Continuing along this Boulevard, we arrive at an open space to our left planted with trees, in front of which is the

HOSPICE DE LA VIEILLESSE (FEMALE), OR LA SALPÊTRIÈRE.—The civil war under Louis XIV. had drawn an immense number of poor to Paris, and in 1656 the establishment of a general hospital for them was ordained. Extensive buildings, occupied as a saltpetre-manufactory, were granted, and M. Bruant charged to make the necessary alterations. This Hospital, consisting of no less than 45 different buildings, which occupy a space of 32,542 square mètres, is 1680 feet in length. One of the oldest parts of the hospital is a wing constructed by Cardinal Mazarin, at an expense of 300,000 livres. A Doric gateway leads to a court, which serves as a promenade. The principal front to the northwest is above 600 feet in length, and has four projecting pavilions. In the centre is a vestibule fronted by three arches, leading to the church, the dome of which covers a circular space of 90 feet in diameter. The nave and transepts intersect each other in a large octagonal space, into which four large chapels, also octagonal, open. The high altar is in the centre. There are two gateways, one of which, belonging to the wing built by Cardinal Mazarin, is named after him, and bears in the tympanum his arms supported by two figures in bas-relief. In 1662, from 9,000 to 10,000 paupers were admitted here. The hospital receives, 1st, the *reposantes*, women who have been in its service thirty years, and who are upwards of sixty years of age. 2d, indigent old women of upwards of seventy, affected with incurable maladies. 3d, Insane and epileptic females. The number of beds is 5,204. It is always full. The lunatics, of whom about three-fifths are dangerously mad, are kept in separate infirmaries, and treated with the greatest care. Sewing is the chief employment: 48,000 military sacks can be completed here in one month. There is a small market within the walls, under the control of the administration. The linen of all the hospitals is washed here, comprising about 3,600,000 articles a year (see p. 125). Strangers are admitted. An attendant (usually a female) accompanies them round; a small gratuity is expected.

Crossing the Boulevard, we find, nearly opposite to this hospice, the new Church of St. MARCEL, decorated in the Byzantine style, but otherwise uninteresting.

In the rue Duméril, No. 1, at the corner of the Boulevard

St. Marcel, there is the beer-brewery of M. Dumesnil, whose cellars form part of the ancient quarries from which Paris was built, and are a continuation of the Catacombs. A solid winding staircase of 10 feet diameter and 84 steps leads down to them; the roof of the cellar, which is flat, is supported by piers in masonry 6 feet high; the *ensemble* forms a vast subterranean labyrinth. To visit them application must be made at the counting-house. Ladies are advised not to try the experiment.

NINETEENTH WALK.

Having thus far completed the description of Paris as it was before its extension to the fortifications on the 1st of January, 1860, this and the following walk will comprise a short notice of the communes annexed to the capital from that date. The stranger therefore is here supposed to start from the Pont de Bercy (see p. 228), following the exterior Boulevards on the left or southern bank of the Seine, in a westwardly direction, exchanging his walk for a drive, as inclination or weariness may dictate.

The portion of the 13th arrondissement which lies to the left of the Boulevard de la Gare, was the commune of

IVRY, comprising the subdivisions of LA GARE, near the river, and AUSTERLITZ, west of the latter. It contains the *Hospice des Incurables* for both sexes (see p. 110) and many manufactories interesting to the commercial visitor, the principal being india-rubber, iron works, chemical preparations, &c.

At No. 119, in the rue dn Chevaleret, is the

MAISON ST. CASIMIR.—This small charitable foundation for the education of the children of Polish exiles, established in 1846, and mainly supported by the efforts of the patriotic Princess Czartoryska, is under the direction of six Polish sisters of charity, driven by persecution from their native soil. Here, with that persevering patriotism which distinguishes their unfortunate nation, they have created a little Poland around them; 40 children learn their national language here, and receive instruction at their hands. The gifts of private charity which this community receives are applied to the relief of Polish widows or orphans.

Continuing along the exterior Boulevard, we arrive at a point where the rue Mouffetard and the Boulevard de l'Hopital meet. Here we see the

MAIRIE DU TREIZIÈME ARRONDISSEMENT, only remarkable for being established in one of the octroi buildings of the old barriers (see p. 227*n*.) Most of the others were of a similar design. Here commenced the suburb of

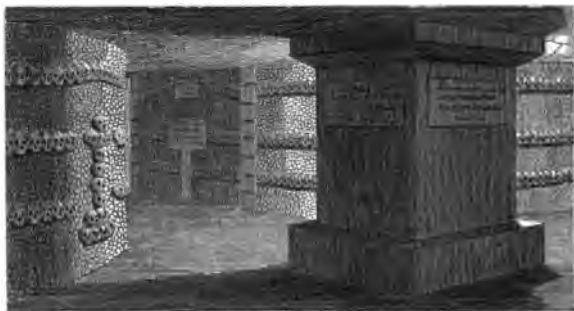
LA MAISON BLANCHE, which possesses a melancholy interest from the murder of General Bréa in June, 1848. This crime was committed at No. 66, rue de la Maison Blanche, where a church, in the Gothic style, has now been erected. The altar stands on the very spot where the General fell, and the church is dedicated to St. John the Baptist, the patron saint of the unfortunate victim. (1)

The Boulevard d'Italie skirts the old commune of **LA GLACIÈRE**, a section of Gentilly. Here is the new lunatic asylum of the **FERME STE. ANNE**, once a model farm attached to Bicêtre (see p. 388).

The Boulevard St. Jacques touches the Sceaux terminus (see p. 423). Taking a ticket for the *Sceaux-Ceinture* station, we find ourselves in a few minutes close to the

PARC DE MONTSOURIS, commanding a fine view of the capital. The ground, 40 acres in extent, is not yet all laid out ; but when finished, it will be much frequented by the pupils of the lyceums and schools on this side of the Seine. On the highest point of this Park, the copy of the *Bardo*, the palace of the Bey of Tunis, which was so admired at the Exhibition of 1867, now stands. It is extremely picturesque, with its four cupolas and Moorish arches ; but it is both use-

(1) On June 24, 1848, Gen. Bréa, who commanded the troops on the side of the rue Mouffetard, had succeeded in taking all the barricades of that street, except that of the Barrière de Fontainebleau, which was the most formidable. Gen. Bréa, to put a stop to bloodshed, advanced in company with another officer, Capt. Mangin, in order to parley with the insurgents and induce them to surrender. They invited him to alight and come amongst them, that they might hear him better. Suspecting no treachery, the general did so ; but no sooner had he and his companion crossed the barricade, than they were seized by the ruffians, dragged to the above-mentioned house, and summoned, on pain of death, to order the force under his command to lay down their arms. On his refusal, he was given an hour's time to accept either infamy or death. The hour passed, and found the noble victims ready to sacrifice their lives for their personal honour and the welfare of their country. Two hours after their death, the barrier and the scene of this horrid crime were occupied by the troops. Gen. Bréa was born in 1790 ; he had served in the campaigns of Calabria, Spain, Belgium, Saxony, and Russia, and had been wounded at the battle of Leipzig. His murderers were tried by court-martial, convicted, and executed,



THE CATACOMBS.



GARDEN OF PLANTS.



ful and ornamental ; for, since the 1st of December, 1869, it has been converted into a meteorological observatory. It already publishes its *Bulletin Météorologique de l'Observatoire de Mont-Souris* ; it derives, from the City engineers, much information with regard to the supply of water ; and, through the instrumentality of the Minister of Marine, it daily publishes the meteorological readings taken on the same morning at the six principal semaphoric stations of the coast of France, from Cape Gris-Nez, between Boulogne and Calais, to Cape Sicié, near Toulon, as also the despatches daily sent off by the London Meteorological Office. Strangers, of course, are not admitted without a personal introduction.

The 14th arrondissement begins here with the commune of **MONTRouGE**, well-known for its *guinguettes*.

On the Boulevard d'Arcueil, which skirts it, executions used to take place before 1852 (see p. 361).

Close to this spot there is one of the entrances to the

CATACOMBS.—These immense receptacles for the bones of the dead were devoted to that purpose in 1784, when the Council of State issued a decree for clearing the cemetery of the Innocents, and for removing its contents, as well as those of other cemeteries, into the quarries that had existed from a remote period beneath the southern part of Paris, and by which several streets are undermined. (1) Some sinkings of the ground having occurred, a committee was formed to direct such works as might be required to avert the danger which threatened the streets and houses. On the suggestion of M. Lenoir, lieutenant-general of the police, a part of the quarries under the Plaine de Mont Souris was allotted for this purpose ; a house, known by the name of *la Tombe Issoire*, or *Isauard*, (from a famous robber who once infested that neighbourhood,) on the old road to Orleans, was purchased, with a piece of ground adjoining ; a shaft was sunk, the cavities propped up, and various portions walled off for receiving the dead. The ceremony of consecrating the Catacombs was performed on the 7th of April, 1786, and that same evening the removal from the cemeteries began. This work was always performed at night ; the bones

(1) A map of the catacombs and quarries under Paris has been published by Monsieur E. de Fourcy, Civil Engineer. These excavations, which pass under the principal streets in the faubourgs St. Germain, St. Jacques, and St. Marcel, are three millions of square metres in extent, or about one-tenth of the total superficies of Paris. The Observatory, the Luxembourg, the Pantheon, and other important buildings are completely undermined by them. The quantity of stone which they have furnished for building has been estimated at 11,000,000 cubic mètres.

were brought in funeral cars, covered with a pall, followed by priests chanting the service of the dead, and when they reached the Catacombs were shot down the shaft. The tomb-stones, monuments, &c., not claimed by the families of the deceased, were removed and arranged in a field belonging to the Tombe Issoire; some of them were very curious, and among them was the leaden coffin of Mme. de Pompadour. They were all destroyed however during the revolution of 1789, and a *guinquette* erected on the spot. The Catacombs served also as convenient receptacles for those who perished in popular commotions or massacres. The bones, when first brought, were heaped up without any kind of order, except that those from each cemetery were kept separate. In 1810, a regular system of arranging the bones was commenced under the direction of M. Héricart de Thury. Openings were made in many places to admit air, channels formed to carry off the water, steps were constructed from the lower to the upper excavations, pillars erected to support the dangerous parts of the vault, and the skulls and bones built up along the walls.—For many years, owing to the dangerous state of the roofs, visitors were refused admittance to the catacombs; and even now, notwithstanding the progress made in the process of consolidation, all is not visible. Upwards of 60 staircases descend into the Catacombs from different points; but the principal entrance is at the old Barrière d'Enfer, in the garden of the western octroi building. If, by writing to the Prefect of the Seine, the stranger be fortunate enough to obtain permission to visit the Catacombs, he will see a few rocking-stones, a spring of water, religious inscriptions, and bones and skulls arranged in various ways, often in rooms resembling chapels. The various galleries, forming a most intricate labyrinth, now correspond exactly with all the principal streets on the surface, and bear the same names: the new Boulevard Arago has its namesake below, intersected by strong piers supporting the upper one. A mineralogical collection of specimens of all the strata of the quarries, and a pathological assemblage of diseased bones, both scientifically arranged by M. Héricart de Thury, will be remarked. There is likewise a table, on which are exposed the skulls most remarkable either for their formation or the marks of disease which they bear. It is calculated that this vast charnel-house contains the remains of at least 3,000,000 of human beings.

Near the Boulevard d'Arcueil is the Sceaux Railway terminus (see p. 423), and, a short way up the Route d'Orleans, the *Hospice de la Rochefoucauld* (see p. 108). Continuing along the exterior Boulevard, we reach the

CIMETIÈRE DU MONT-PARNASSE.—This cemetery, opened in 1824, is situated in the Plaine de Mont Rouge, now enclosed within Paris. Its extent was formerly about 30 acres, but it at present contains upwards of 148, skirting the Boulevard de Montrouge. The old enclosure is a parallelogram, skirted by lateral avenues, and two principal ones crossing each other at a rotunda in the centre. Several tributary walks run parallel respectively to these. The first monument to the right on entering is graced with a beautiful sitting statue of a young lady, by M. Varnier. Among the monuments occupying the circumference of the rotunda, the following are entitled to notice : Descaine, a celebrated statuary, who executed the monument of Cardinal De Belloy in the Cathedral of Notre Dame (see p. 252.); Orfila, the distinguished chemist; De Villas, the founder of the hospice (see p. 108); Dr. Boyer, the painter Guillemot, the Duchess de Gesvres, the last of the family of Duguesclin. In the central avenue running from east to west, we see the bust of Ottavi, a relation of Napoleon I., and an eminent orator. In the western avenue is the tomb of Rear-Admiral Count d'Urville, a celebrated navigator, who in 1842, with his wife and son, fell a victim to the catastrophe on the Versailles railroad. (See p. 388.) In the southern avenue will be observed the tombs of the Duchess of Vallombrosa, and of De Guignes, author of the Chinese dictionary compiled by order of Napoleon I. The avenue to the east contains the tomb of Boulay de la Meurthe, one of the Council of 500, highly esteemed by Napoleon, and in the secondary path right opposite, to our left, is the monument of the Grecian traveller De Pouqueville. In this cemetery are also the burial-grounds of the hospitals. In the south-western compartment was the grave of Pépin, executed with Fieschi and Morey in 1835 for a conspiracy against the life of Louis Philippe; his accomplices also were buried here, as well as Alibaud, executed for a similar attempt in 1836, but their graves are no longer distinguishable. The burial place of common criminals is in a separate ground adjoining.

The two heavy bossaged buildings close by were the octroi offices of the old *Barrière du Maine*. Continuing along the Boulevard, a sharp turn brings us in sight of another couple of these strange edifices. To our right is the

ABATTOIR DES FOURNEAUX, consisting of five buildings, reserved for the slaughter of pigs. The 15th arrondissement commences here with the commune of

VAUGIRARD—a large manufacturing quarter. If the visitor have a predilection for architecture, he may strike into the Grande Rue, to his left, which will lead him to the new

ÉGLISE DE ST. LAMBERT, an edifice in the Saxon style, built at a cost of 500,000 fr. It is a Latin cross, approached by steps flanked with a foiled parapet on each side. The porch is situated under a square tower in front, surmounted with a pyramidal steeple. The interior consists of a nave and two aisles, with arched ceilings.

Returning to the exterior Boulevard, we arrive at

GRENELLE—A commune contiguous to the Seine, where it possesses a *gare*, or port for boats, with a bridge at one end, communicating with Auteuil (see p. 162). Not far from this bridge is the important manufactory of Javel, for soap and chemical preparations, established in 1776.

TWENTIETH WALK.

This walk, comprising the northern communes annexed to Paris, may commence with the latter part of the 17th arrondissement, containing

BATIGNOLLES, under the old system an independent town. At No. 46, on the Boulevard des Batignolles, there is a Chapel for the Calvinist persuasion. By the rue Puteaux, we enter the rue des Dames, which leads to the Mairie of the 17th arrondissement, a handsome building, flanked by two neat communal schools for boys and girls.

Continuing eastwards, the 18th arrondissement comprises

MONTMARTRE—deriving its name from *Mons Martis*, because a temple of Mars existed on the hill in the time of the Romans. It is remarkable for its numerous windmills and *guinguettes*, and for its fine views of Paris and the surrounding country. The church, formerly belonging to the abbey of Montmartre, was founded by Louis VI. in 1100. Here, on the 15th of August, 1534, Ignatius Loyola founded the order of Jesuits. The quarries are famous for their plaster of Paris. Near its summit, 300 feet above the river, there is a reservoir supplied from the Seine by a steam-engine at St. Ouen. It was here the Communists set up their artillery immediately after the evacuation of Paris by the Prussians, March 3d, 1871. Until the 18th following, they remained undisputed masters of this place, fortifying it with much skill; and when, on that day, the Government at length summoned up courage enough to dislodge them, and actually succeeded, it had provided no horses to carry away the guns!

Adjoining the exterior Boulevard is the

CIMETIÈRE DE MONTMARTRE.—This was the first cemetery

established outside the city, and was named *Champ du Repos*. The path to the right, on entering, leads to some elegant tombs of Polish exiles. An avenue branches off to the left; meeting another further on at right angles. Here we see, towering above the surrounding tombs, a tasteful Gothic chapel belonging to the Lavalée family; but the most prominent object to our right is a stone obelisk, surmounted by a cross, erected to the memory of a Duchess de Montmorency. Near it is the tomb of Prince Ernest of Saxe-Cobourg, who died at Paris in 1832. Along the same avenue, the following monuments deserve attention: Baronne de Plaisance, the Duchesse d'Abrantès, and those of the two celebrated performers, Nourrit, long the chief ornament of the Grand Opera, and Mlle. Jenny Colon, a sprightly actress and singer. Descending a flight of stairs at the end of this avenue, and ascending those opposite, we find a beautiful bronze monument to Miecieslaus Kamienski, a Polish volunteer in the French army, who fell at Magenta (June 4, 1859); it is the finest monument in the cemetery. Next to this is the monument of Marshal Lannes, Duc de Montebello. The Jewish cemetery contains a monument to the celebrated composer Halévy. The English visitor will often meet with monumental inscriptions to the memory of his countrymen.

The 19th arrondissement, des *Buttes Chaumont*, comprises La Chapelle St. Denis, a place where a pig-market is held every Thursday, and cows and calves are sold on other days. Here, on arriving at the spot where the Hôpital Lariboisière stands (see p. 194), the rue de la Charbonnière to the left leads to the rue d'Alger, where we see the new church of

ST. BERNARD, a splendid Gothic structure, designed by M. Magne, and remarkable for some good imitations of the quaint old sculpture of the Middle Ages over entrances, by M. Perrey. Returning to the exterior Boulevard by the rue Jessaint and the Grande Rue, we find, in the same arrondissement,

LA VILLETTE, divided by the Canal de l'Oureq into two parts, the western one of which is called *La Grande* and the eastern *La Petite Villette*. We may follow the rue de Flandre until we reach the rue de Bordeaux to our right, which leads to the *Place de l'Église*. Fronting this, there is the *Église de St. Jacques et St. Christophe*, with a Corinthian facade. The two large buildings before us towards the port, connected by an iron bridge on the third story, are an *Entrepôt des Blés*. The buildings consist of seven stories each, and each story contains a vast hall, filled with every species of grain. Trap-doors communicate with the canal below; the goods are raised by the aid of a steam-engine of 12-horse power.

Proceeding further up the canal, we arrive at the new

ABATTOIRS of Paris, lying between the two canals de l'Ourcq and de St. Denis, the rue de Flandre, the Strasburg railway, and the fortifications. The whole space thus enclosed measures about 27 hectares (67 acres), now all covered with buildings. The principal entrance is in the rue de Flandre, by an elegant railing, 180 metres in length, and having eleven gates. There are now sixty-four pavilions in active operation. Some of these are reserved for stables where the cattle awaiting their doom are kept; the others are divided into 123 *échaudoirs*, in which slaughtering is performed. The cleanliness which prevails throughout is admirable. Every *échaudoir* is provided with a cock for water; the stone floor is scrupulously scoured every time an animal has been killed, and the foul water runs off into sewers measuring a total length of not less than eight kilometres, and intersecting the ground in every direction. The ventilation of the *échaudoirs* leaves nothing to be desired. At the entrance to each there is a strong ring immoveably fixed in the ground. Through this ring the rope is made to pass, which has been previously secured to the horns of the ox to be slaughtered. The rope is now drawn tight by means of a pulley, and when the victim's head has been thus forced down as much as possible, it receives the death-blow with a heavy club. There are moreover on the premises buildings called *triperics*, where tripe and calves' feet are washed and boiled; melting-houses for tallow, with attics for drying skins, lofts for fodder, &c. Cattle and sheep are kept here at the butcher's expense; the meat is taken to the shops during the night before 4 o'clock a.m., and the men are not allowed to appear in the streets of Paris in the clothes they wear at the abattoirs. The slaughterings vary in amount here, but may be estimated at the weekly average of 2,000 oxen, 800 cows, 1,000 calves, and 10,000 sheep. There are about 1,000 men at work here: the establishment is superintended by a resident inspector of police, and a market-inspector. Strangers are readily admitted on application at the porter's lodge. A small fee is expected.

On the opposite side of the Canal de l'Ourcq, there is the large new

CATTLE-MARKET, replacing those of Sceaux and Poissy. Here the ground is covered with enormous sheds resting on cast-iron columns, in the style of the Halles Centrales. It is one kilometre ($\frac{1}{4}$ ths of a mile) square, and enclosed with strong walls, having a handsome entrance in the rue d'Allemagne. Every accommodation that modern experience has suggested is provided—offices, fountains, water for the

cattle, stalls, pens, and storehouses. A railway in connection with the *Chemin de Fer de Ceinture*, runs round the market, so that cattle from any point in France can be brought in without passing through the town. From 5,000 to 6,000 oxen, 15,000 to 20,000 sheep, 2,000 to 3,000 calves, and as many pigs can be easily accommodated. A communication by bridges connects the market with the new slaughter-houses, and with others for pork-butchers.

Continuing along the rue de Marseille, and turning into the rue de Meaux to our right, we find the rue de Puebla, a fine broad street, just completed, and skirting the once beautiful

PARC DE CHAUMONT, extending over the hilly ground called *Les Buttes Chaumont*, which have given their name to the 19th arrondissement (1). The park is bordered on the east by the rues de Belleville and de la Villette, and on the south by a new boulevard which now connects the latter street with the rue de Puebla. The whole ground, which comprises 25 hectares, may be taken in at one glance from the elegant balustrade skirting a portion of the new boulevard, and affording a splendid view of the whole country around. To our right we see in a deep ravine the railway round Paris passing through the park, where it disappears into the tunnel. Before us we perceive the leading feature of the park: a craggy island cut out of the natural rock and surrounded by a fine sheet of water. The height of this solitary rock is upwards of 60 feet: it ends in a peak crowned with a belvedere of tasteful architecture commanding an excellent view of a large portion of the metropolis, and called the Temple of the Sibyl. This island is accessible on one side by a stone bridge, and on another by a suspension-bridge supported by rustic piers. Though rising abruptly from the water to a considerable height as we have said, the

(1) This was but a few years ago the receptacle for all the night-soil of Paris, which was here transformed into the manure called *poudrette*. This nuisance was done away with in 1850, when M. Mary, a civil engineer, constructed a subterranean tunnel, ten kilometres in length, through which the offensive matter, amounting to 3,000 hogsheads per day, is now conveyed to the forest of Bondy by means of forcing-pumps worked by a steam-engine. The cost of this contrivance is 108,000 fr. per annum. Just outside the present park there is a mound called *Montfaucon*, which in former days was a place of execution, studded with gibbets; the bodies of the criminals were left to decay in a charnel-house underneath. Not many years ago, there were slaughter-houses here for horses: these have now been transferred to a village called *Les Vertus*, where about 20,000 horses are killed per annum.

peak is not by far the highest point within the park, it being commanded by two hills to our left, while other smaller ones dot the ground here and there. In the valley there is a delightful grotto, the interior of which sparkles with stalactites and stalagmites. Further on to our left, there is a carriage-road spanned by a fine wrought-iron bridge giving access to the higher portions of the ground, which, we need not add, is intersected in every direction by gravelled paths, and planted with valuable trees and shrubs. Owing to the siege and the insurrection, it is in a very bad condition at present. On the 27th of September, 1870, the ninth day of the siege, a petroleum depot caught fire here, causing much alarm; and much fighting took place here between the Versailles troops and the Communists in the latter days of May, 1871.

By the rue de Puebla we enter

BELLEVILLE, celebrated for its *guinguettes*, socialist rant, and riots; it has the reputation of being a focus of conspiracy and insurrection. It has a new reservoir containing 40,000 cubic metres of water, and a fine square, tastefully laid out as a garden, and surrounded by a double row of lime-trees. In the rue de Paris we find the new Gothic church of

St. Jean Baptiste—consecrated in 1859. This edifice, remarkable for its elegant design, has three entrances in front, separated by buttresses, and surmounted by an elegant gallery fronted with slender columns, above which rise two square towers with lancet-shaped windows and tall stone spires. The entrances have retiring arches resting on engaged columns, and their tympana are adorned with quaint bas-reliefs by Perrey, executed in the style of the 13th century.

Returning to the Boulevard Extérieur by the rue de Paris, and continuing eastward, we find in the same arrondissement

MÉNILMONTANT, where a reservoir containing 135,000 cubic metres of water has now been constructed. This place was formerly a poor village built round a villa (*mesnil*), belonging to a rich land-owner named *Moudan*. Here, in 1814, a desperate stand was made against the allies. In 1830 it became the cradle of St. Simonianism; it is now a focus of Communism. In the rue des Couronnes, we find the new church of

Notre Dame de la Croix, built at a cost of 2,500,000 fr. It covers 3,700 square metres of ground. A flight of stairs, similar to that of St. Vincent de Paule (see p. 194), leads to the porch, situated under a steeple 60 metres high, and fronted with four arches. The interior is cruciform, with a nave and two aisles.

Returning to the exterior boulevards, the next commune is CHARONNE, in which the chief point of interest is the

CEMETERY OF PÈRE LA CHAISE, Boulevard de Fontarabie.—This tract of ground, on the slope of a hill, situated to the north-east of Paris, bore the name of *Champ l'Evêque* in the earliest ages of the monarchy, and belonged to the Bishop of Paris. In the 14th century, a wealthy grocer, named Regnault, erected upon the ground a magnificent house, which the people called *la Folie Regnault*. After the death of Regnault, this mansion was bought by a female devotee, and presented to the community of the Jesuits in the rue St. Antoine. Louis XIV. authorised the Jesuits to call it Mont Louis, and, being much attached to Père La Chaise, his confessor, appointed him superior thereof in 1705, when Mont Louis became the focus of Jesuitical power in France. On the suppression of the order, Mont Louis was sold to pay its creditors, and was ultimately purchased for 160,000 fr. by M. Frochot, prefect of the Seine, to be converted into a cemetery under the direction of Brongniart. It then contained 42 acres. Winding paths were formed, a wide road was opened to where the mansion of Père La Chaise formerly stood, and cypresses and willows were mingled with the shrubs and fruit-trees. The ground was consecrated in 1804; and on May 21st. of that year, the first grave was made. Its present extent is 212 acres. The beautiful situation of this spot, surrounded by valleys and slopes, and commanding an extensive view over a picturesque and glowing landscape, makes it, particularly in summer, a favourite resort of strangers as well as of Parisians (1.) Some of the monuments, of large dimensions and elegant architecture, represent temples, sepulchral chapels, mausoleums, pyramids, and obelisks; others cippi, altars, urns, &c.; most of them are enclosed with iron railings, and adorned with flowers and shrubs; and retired seats are provided for the convenience and accommodation of kindred and friends.

(1) In 1814, while the Allies were approaching Paris, formidable batteries were established in the cemetery of Père La Chaise, which commands the plain extending to Vincennes. The walls were pierced with loop-holes. The pupils of the school of Alfort occupied it on the 30th of March, and successfully resisted two attacks of Russian troops detached by General Barclay de Tolly. On the third attack, however, the Russians made themselves masters of the cemetery, and their possession of the batteries hastened the surrender of the village of Charonne. Paris having capitulated the same evening, the Russians bivouacked in the cemetery, and cut down many of the trees for fuel. This was the last stronghold of the Communists in May, 1871: it was not taken until the 28th.

A subterranean canal, which conveyed water to the *Maison de Mont Louis*, still exists, and partly furnishes a supply to keep the plants and herbage in verdure. The gateway is placed in a semicircular recess, and is adorned with funereal ornaments, and scriptural quotations in Latin. (1)

The divisions on the right and left of the entrance avenue present nothing worth noticing, but a grass-plot at its extremity, encompassed by a gravel walk, is replete with objects of interest. To the left we see the monument of the celebrated architect Visconti, a white marble sarcophagus, with his statue in a reclining posture; in his hand he holds the plan of the New Louvre, his principal work. Next follow the sarcophagi of Poincot, the great mathematician, the immortal Rossini, and Alfred de Musset, the poet. In the path opposite to these, an iron railing marks the grave of the illustrious Arago. The first avenue to the right contains some handsome monuments, and leads to the *Bureau des Renseignements* and *de Surveillance et des Inscriptions*, and to the Jewish cemetery, separated from the Christian portion by a wall, and containing the tomb of Mlle. Rachel, the celebrated actress, close to the entrance. Returning hence to the Christian cemetery, and turning into the road to the right, a path contiguous to the Dupuis and Échard vault leads to the most interesting monument in the cemetery, the tomb of Abelard and Heloisa, who died in 1142 and 1164 respectively. It consists of a rectangular chapel of the Saxon style of the thirteenth century, formed by M. Lenoir out of the ruins of the celebrated abbey of the Paraclete, founded by Abelard, and of which Heloisa was the first abbess. It is 14 feet in length by 11 in breadth; and its height is 24. The tomb it contains was built by Peter the Venerable, at the priory of St. Marcel, for Abelard, who is represented in a recumbent posture; by his side is the statue of Heloisa. The bas-reliefs round this sarcophagus represent the fathers of the church. At the foot on one side of the tomb are inscriptions relating to the two lovers; and at the corners are four others stating the origin of the monument, its removal, and its erection in the *Musée des Monuments Français*, whence it was transported to Père La Chaise.

(2) The stranger will do well to consult the annexed plan; the arrows marked in the paths will point out the direction he ought to follow in order to find the most interesting monuments as they occur in the description; he might otherwise lose much time in fruitless search. Most of the tombs marked on the plan are remarkable for their costliness, design, or execution; others have merely been put down as convenient landmarks.

Returning to the broad avenue, the visitor will soon arrive at the *Rond Point*, in the middle of which stands a beautiful monument erected by public subscription to the memory of Casimir Périer, Prime Minister in 1832, consisting of an excellent statue of that statesman placed on a lofty and richly decorated pedestal and basement.

Following the principal road winding round the foot of the hill we find the tombs of Laromiguière, the illustrious professor of philosophy; Marshal Kellermann, Duc de Valmy, and towering above us, on the brow of the hill, the costly monument of Countess Demidoff, resting on a vast basement of sculptured masonry, which is here accessible by a double-branched flight of stairs. The monument itself consists of 10 Doric columns of white marble, supporting an entablature, under which is a sarcophagus surmounted by a cushion, bearing the arms and coronet of the deceased. Continuing along the road, we find the tombs of General Gouvion St. Cyr, General Macdonald, Count Lavalette, with a bas-relief representing his flight from prison; and the celebrated surgeon, Dupuytren. A path to the right leads to a mound commanding a delightful view over Vincennes; here lies Scribe, the distinguished dramatic author. Returning to the principal avenue, the tomb that will first meet the eye is the sepulchral column of Viscount de Martignac, celebrated for his noble and touching defence, in 1830, of Prince Polignac, formerly his political enemy; and in the adjoining path to the left the visitor will find himself among many of the great names of France:—Marshals Suchet, Lefebvre, and Masséna, the Duke Decrès; and not far from these, behind the tomb of Bourke, the modest tomb of the novelist, Madame Cottin, consisting of a small pyramid of white marble. Next to it are the graves of Hue, the faithful attendant of Louis XVI., and of the Abbé Sicard, director of the Deaf and Dumb Institution. Returning to the former path, we see the tombs of Marshal Davoust; Beaumarchais, the dramatist; and opposite, Winsor, the originator of public gas-lighting; Baron Larrey, the surgeon of Napoleon I., and Gen. Gobert. A few steps further on is an iron railing, enclosing the remains of the unfortunate Marshal Ney; no monument nor inscription marks the place, but the ground is laid out as a small garden. Following the path to the right, we find the tomb of Benjamin Constant, and facing it, that of General Foy, erected by national subscription. Béranger, the poet, who died July 17th, 1857, lies here in the same tomb with Manuel the orator; further on, Admiral Bruat, killed on his return from the Crimea. Next is Geoffroy St. Hilaire, the natural philosopher. At the corner of a side-path, we find the

monument of Pradier, the great sculptor, and, on turning to the right, those of Laplace, the great astronomer; Molière, a sarcophagus of stone, supported by four columns and surmounted by a vase; and, within the same railing, La Fontaine, a cenotaph, crowned by a fox in black marble, and ornamented with two bas-reliefs in bronze, one representing the fable of the *wolf and the stork*, and the other the *wolf and the lamb*; next, Moratin, the Spanish dramatist; Gay-Lussac, the great chemist; the Marquis de Clermont-Gallerande, who, on the memorable 10th of August, placed himself between Louis XVI. and the mob; Madame de Genlis, (a sarcophagus with her bust in a medallion,) and Junot, Duc d'Abrantes.

Returning hence, we shall reach one of the main avenues which lead to the brow of the hill, and in front of which we perceive the superb monument of M. Aguado, the great financier. The main avenue, right and left, is studded with monuments of great taste and excellent execution. Turning eastwards, a path to our left leads to an avenue parallel to the former. Here we may see the tomb of the celebrated Volney and numerous English names, such as Admiral Sydney Smith, Luscombe, &c. That of the Prince of Masserano is the last worthy of attention on this side. Proceeding westwards, we find a square enclosure reserved for Mussulmans, with a small mosque in the Moorish style, designed by Vely Pasha, the Turkish ambassador. The Queen and elder Prince of Oude are interred here. Next follows, to our left, a handsome mausoleum erected to the memory of Mme. de Diaz Santos, daughter of the Duchess de Duras, and a very lofty pyramid, erected to the memory of M. Beaujour, one of the most conspicuous objects in the cemetery. Descending hence to the left, will be found the monuments of Honoré de Balzac, the celebrated novelist, and Casimir Delavigne, the illustrious poet. In the adjoining compartment we perceive the splendid mausoleum of the Duc de Morny, by M. Viollet-Leduc. Further down, near the chapel, is the tomb of De Sèze, an advocate, the intrepid defender of Louis XVI. (1)

The chapel of the cemetery is a plain Doric building, about 56 feet by 28 in length and breadth, and 56 feet in height. In front of it is an open grass plot, from whence the eye ranges over Paris. Eastward of the chapel there is a spot devoted to theatrical, musical and poetical celebrities, such as Talma, Grétry, Boïeldieu, Delisle, Bellini, Rubini, &c. (2)

(1) The number of tombs is upwards of 16,000.

(2) Omnibuses leave the Place du Palais Royal and the Madeleine for the Place de la Bastille where a *correspondance* for Père La Chaise may be had every quarter of an hour (see p. 7).

On leaving this cemetery, a few steps along the rue de la Roquette before us, the upper end of which is filled with shops of dealers in tombs and funeral wreaths, bring us to the *Dépot des Condamnés* and the late prison for juvenile offenders (see pp. 72, 73). In front of these prisons the guillotine (1) is erected whenever an execution takes place.

Between this spot and the Place du Trône the exterior Boulevard presents nothing of interest. Of the portion beyond sufficient has been said elsewhere (see p. 227).

PART III.

PLACES OF PUBLIC AMUSEMENT.

THEATRES.

THE drama in France and England took its rise from the mysteries, or sacred dramas, represented by the pilgrims returned from the Holy Land. In Paris a company was formed in the reign of Charles VI., under the name of *Confrères de la Passion*, who for a long period performed with applause, although with sacred subjects they associated indecent gestures and allusions. The interest excited by the novelty of their representations having subsided, they united with a new troop called *Enfants sans souci*, who acted farces enlivened with songs. About the year 1570, several Italian companies came to Paris, but their representations exciting the jealousy of the *Confrères de la Passion*, whose privileges were always respected by the *Parlement*, their continuance was not of long duration. Shortly afterwards the French stage began to acquire a degree of consequence which it had never before attained,

(1) In 1790 Dr. Guillotin moved that persons condemned to death should be beheaded; and he hinted it might be done by a machine; but it was M. Antoine Louis, Secretary to the Academy of Surgery, who, on the 7th of March, 1792, in a report to the National Assembly, briefly described a machine of the kind, which he said was used in England! The truth is, the Museum of the Scottish Society of Antiquaries at Edinburgh still preserves the invention of the Earl of Morton, Regent of Scotland. It was called "Morton's Maiden," and bears the strongest resemblance to the guillotine. The latter was first used on the 27th of May, 1792. Executions in France take place at a very early hour in the morning, so as to avoid as much as possible the assembling of a crowd to witness these horrible exhibitions.

and several dramatic writers, among them Hardy, appeared about the time of Henry IV. Cardinal Richelieu had two theatres in his palace, in which tragedies and melodramas composed by himself, with the assistance of Corneille, Rotrou, Colletet, and others, were performed. About the year 1650, a number of young men, at the head of whom was Molière, formed a company and erected a theatre, which they called "*le Théâtre Illustré*." In 1658, they performed in the Salle des Gardes at the Louvre before Louis XIV., who, being satisfied with their performance, assigned them a gallery in the Hôtel du Petit Bourbon as a theatre. In 1660, they removed to the Théâtre du Palais Royal, built by Cardinal Richelieu, and assumed the title of "*la Troupe Royale*." Under the reigns of Louis XV. and XVI., the number of theatres in Paris greatly increased. The privileges of the French comedians and of the Opera (1) being abolished during the first revolution, a great number of smaller ones sprang up, and the consequence was that they were all reduced to the utmost distress. To remedy this state of things, Napoleon in 1807 suppressed all the theatres in Paris, except nine, on a compensation being made to the others. After the Restoration, several new ones were opened, and the drama was encouraged by the government. After the revolution of 1830, and during the reign of King Louis Philippe the number of theatres was slightly increased. The French tragic school has declined since the death of Mlle. Rachel in 1858, and it is only by comedy the national theatre now sustains its pre-eminence (2.)

(1) The invention of the Opera is attributed to two Florentines, Ottavio Rinucci, a poet, and Giacomo Corsi, a musician, about the commencement of the 16th century, when a grand lyric spectacle entitled the *Amours of Apollo and Circe* was first played with success at the court of the Grand Duke of Tuscany. It was introduced into France by Cardinal Mazarin, and in 1669 letters patent were granted to the abbé Perrin to establish academies of music in France. The opening of the *Académie* in Paris took place in May 1671, with an Opera called *Pomona*, the words by the abbé Perrin, the music by Gambert, an organist. The first musicians and singers of the grand Opera were taken from the cathedrals, principally from Languedoc. In 1762 the privilege was transferred to Lully, under whose direction, and the poetical co-operation of Quinault, it acquired the vogue which it has maintained up to the present day.

(2) Under Louis XIII. there was only one theatre in the capital; under Louis XIV. they increased to five; there were six under Louis XV., and under his ill-fated successor ten were in full play. In 1791, all monopolies having been abolished, 51 sprung up all at once; but, in 1806, we find them decreased to 34. Paris enjoyed 10 theatres from 1810 to 1814, 16 in 1831, and

Since the 1st of July, 1864, all privileges of theatres have been suppressed, and any person may open a theatre on making a declaration to that effect to the Minister of the Fine Arts, the Prefect of Police, and the Prefect of the department. Some theatres, the French Opera and the Théâtre Français for instance, receive a subvention from the State (1).

The rights of French dramatic authors are well secured. They receive during life, for a piece of 3 or 5 acts, one-18th, and for a piece of 1 act, one-36th of the gross receipts; and the same benefit devolves to their heirs for a period of 30 years. (2) Two prizes of 5,000 fr. and two of 3,000 fr. are also annually awarded by Government to the four best pieces represented during the year. The French stage, though now bereft of the talent of Meyerbeer, Ponsard, and Scribe, still possesses Victorien Sardou, Victor Hugo, and Dumas.

Till the reign of Louis XIV. female characters were performed by men in women's attire (3); and till a much later period all characters were played in the dress of the court of "le grand monarque." Talma first gave that correctness of taste to the French stage for which it is now so celebrated; and ever since his day there are to be found, and especially now, at the great theatres of Paris, accurate and animated *tableaux vivants* of the times and costumes, &c., relating to the upwards of 40 since 1864. The number of pleasure-seekers in Paris at all places of public amusement is estimated at 60,000 daily. From 1807 to 1811 the receipts of the metropolitan theatres averaged five millions of francs; in 1866 they rose to 19,168,415 francs, and in 1867, owing to the Great Exhibition, to 26,000,000 francs.

(1) All places of public amusement pay 10 per cent. of their receipts to the Assistance Publique (see page 107). The sums paid by the theatres of Paris in 1869, were as follows:—Grand Opera, 99,023 francs; Théâtre Français, 53,126 francs; Opéra Comique, 109,064 fr.; Italiens, 45,950 fr.; Odéon, 32,115 fr.; Théâtre Lyrique, 49,904 fr.; Gymnase, 74,640 fr.; Vaudeville, 61,465 fr.; Variétés, 51,710 fr.; Palais Royal, 51,851 francs; Gaité, 55,585 fr.; Ambigu Comique, 52,610 fr.; Porte Saint Martin, 78,777 fr.; and Cirque, 68,969 fr.

(2) The number of new pieces brought out at the different theatres of Paris averages about 250 a-year. The amount of authors' receipts was 1,872,800 fr. in 1867.

(3) Mme. Favart, an eminent actress of the last century, was the first to infringe the absurd custom of playing Achilles in a court dress with a helmet over his wig, and Clytemnestra in a hoop. She appeared for the first time in *Bastien et Bastienne*, a play of her own composition, in the real costume of a peasant, without curls and with wooden shoes. She was generally criticized for it, but the Abbé Voisenon took her part, saying: *Messieurs, ces sabots donneront des souliers aux comédiens.*

pieces. The theatres of Paris are well regulated, policemen and guards are stationed at all the doors, and preserve order in the interior. The visitors who await the opening of the doors are arranged in files of two or three abreast, called a *queue*; and although the crowd consists of several hundred, but little inconvenience is felt, and every person is admitted in his turn. Such, indeed, is the ardour for theatrical amusements exhibited by the population of Paris, that a crowd, or *queue* as it is commonly called, may always be found at the door of any popular theatre a long while before the time of admission. Persons who proceed to theatres in hired cabriolets, or fiacres, are required to pay the fare beforehand, to avoid delay at the door. No person is permitted to call his carriage until he is actually waiting for it at the door; and should the owner not step into it at the moment, it is ordered off by the police, to make way for another. The pit of French theatres is generally appropriated to men alone, but some of the minor ones admit women. The best place for gentlemen is the *orchestre*, or row of stalls immediately behind the musicians, and next to this is, in general, the more fashionable *balcon*, on the side of the first row of boxes, which last are for the most part small, holding from 4 to 6 persons. The best places when with ladies, and when a box is not taken, are the *stalles de balcon*. In many of the theatres a small gallery extends round the front of each tier; these are called the *galeries*, and though good places, and cheaper than the boxes, are not so comfortable. The galleries above, called *amphithéâtre*, or *paradis*, are frequented by the lower orders, and are the cheapest places of the house. The French names of places for which the visitor should ask are the following: *loges* means boxes; *laignoires*, boxes on the pit tier; *de face*, front; *de côté*, side; *parterre*, pit. On taking places beforehand, for the advantage of choosing and securing them, about one-fourth more is paid than at the doors. There are men who, notwithstanding the prohibition of the police, purchase tickets wholesale from the directors of the theatres, or else, on a new piece anxiously expected coming out, forestall the public by buying up at the door nearly all the tickets for the best places, and then sell them outside to the public; in the former case, at lower prices than are paid at the doors; in the latter, at any price they choose to ask.

We would recommend the visitor to go to all the theatres, as he will nowhere in so short a time obtain a better knowledge of the manners and character of the French people.

The ACADÉMIE NATIONALE DE MUSIQUE, or FRENCH OPERA-HOUSE, is a temporary building, erected in the space of a year,

by M. Debret, architect, to replace, as speedily as possible, the opera-house then in the rue de Richelieu, at the door of which the Duke de Berri was assassinated, in 1820—the Government having ordered its demolition in consequence (see p. 184). It communicates with three streets—the rue Lepelletier for carriages, rue Rossini for fiacres, and rue Drouot for persons on foot. Two passages, skirted with shops, also form a communication with the Boulevard Italien. The singers are pupils of the Conservatoire, and the corps de ballet consists of the most distinguished dancers of the day. Great attention is paid to costume and general effect; crinoline is forbidden on the stage. Performances on Mondays, Wednesdays, and Fridays; sometimes on Sundays (1).

Prices of Admission.—Premières Loges de face, 12 fr. Stalles

(1) But for the events of 1870–71, this house would by this time have been superseded by the new FRENCH OPERA-HOUSE, still in course of decoration. It occupies an area of 140 metres by 122, in the centre of a large space enclosed by the boulevard des Capucines, the rues Scribe, Auber, Halévy, and Neuve des Mathurins. Its general plan comprises a façade of coupled columns surmounted by an attic, and two lateral projections with carriage-ways under arched porticoes reaching to the level of the first row of boxes. Its exterior is enriched with busts, statues, and groups of exquisite execution. The back of the building is reserved for the administration and various offices. The outer vestibule is preceded by an open gallery, facing the boulevard; then comes an inner vestibule, where the tickets are exchanged. Right and left of this there are two galleries for the public who have not taken tickets beforehand. From the second vestibule the principal staircase gives access to the orchestra, the *stalles d'amphithéâtre*, and the *baignoires*: (see p. 364) it stops at the first floor, that is, at the first row of boxes, and the *grand foyer* or saloon. To the right and left of the principal staircase there are two others, continued to the top rows of boxes. The principal *foyer*, looking on the boulevard, is 60 metres by 13, and has a small circular boudoir at each end. It communicates with the lobby by six entrances. The part for the audience is entirely built of stone and iron: it is 32 metres long by 30 in breadth, with five tiers of boxes, and will afford accommodation for 2,500 spectators. There is a small *salon* attached to each box, including those of the fourth tier. Below the stage, which is 25 metres long by 38 in breadth, there is a depth of 14 metres, to obtain which, the architect, M. Garnier, was obliged to sink his foundations far below a subterranean sheet of water, an engineering difficulty which he has overcome with surprising ability. The advantage thus obtained at immense cost is, that instead of making the lower part of a side-scene meet a fly from above, which always produces a disagreeable effect, he can have it drawn up from below all of a piece.

d'Amphitheatre, 12 fr. Stalles d'Orchestre, 10 fr. Premières loges de côté, baignoires, deuxièmes loges de face, 8 fr. Deuxièmes loges de côté, 7 fr. Troisièmes loges de face, 6 fr. Troisièmes loges de côté et quatrièmes de face, 4 fr. Parterre, 5 fr.—Performances begin between 7 and 8.

ITALIAN OPERA, rue Marsollier.—This company occupied the Salle Favart, now the Opéra Comique, boulevard des Italiens, until its destruction by fire in 1838. The performances were subsequently transferred to the Salle Ventadour, then to the Odéon, and have now again been removed to the former theatre. The present building was erected on the site of the hotel occupied by the Minister of Finance, after the designs of Messrs. Huvé and de Guerchy; it is 154 feet in length by 110 in breadth. The principal front, which is Doric and Ionic, is divided into two stories, crowned by an attic. The interior of the theatre, which is semicircular, contains four tiers, of which the two first are double, having open boxes in front, and partitioned ones behind. The balcon and orchestra are divided into ranges of stalls, each forming an arm-chair. In the *foyer* there is a fine bust of Lablache, the celebrated *buffo*, by Etex, and another of Madame Adelina Patti, Marquise de Caux. This theatre holds 2,000 persons. The performances, which are of the highest merit, take place on Tuesdays, Thursdays, and Saturdays, and sometimes on Mondays or Sundays. The season lasts only seven months, generally from the 1st of October to the 30th of April.

Admission.—Premières loges, 15 fr. Fauteuils d'orchestre, et de Balcon, 12 fr. Secondes de face, 8 fr. Secondes de côté, 7 fr. Troisièmes, 6 fr. Parterre, 5 fr.—Performances begin at 8.

THÉÂTRE DE L'OPÉRA COMIQUE, Place Boieldieu.—The front is adorned with a portico of six Ionic columns, and the edifice, almost entirely of stone and iron, is fire-proof. The interior is elliptical, with three tiers of boxes. Around the pit are baignoires, some arranged as boxes, the others as stalls. Above is a first and second gallery, the former with two rows of stalls. The house is built for 1,800 spectators. To every second box is attached a small saloon, affording an agreeable retreat between the acts from the heat of the theatre. A bell from each enables the visitors to summon attendants with ices and refreshments, without the trouble of leaving the box. The light agreeable character of the music, which formerly distinguished the *Opéra Comique*, has given place of late years to a more elaborate style, more scientific perhaps, but less popular; Auber and Halévy, however, preserve the ancient character of this school.

Admission.—Premières Loges avec Salon, Avant-scènes du rez-

de-chaussée, 8 fr. Fauteuils de Balcon, Premières loges sans salon, 7 fr. Fauteuils d'Orchestre, 7 fr. Baignoires, Deuxièmes loges de face avec salon, 6 fr. Deuxièmes loges, 5 fr. Stalles d'orchestre, 4 fr. Deuxième Galerie, 3 fr. Parterre, 2 fr. 50 c. — Performances begin at about 7.

THÉÂTRE FRANÇAIS, or *Comédie Française*, Rue Richelieu, at the Palais Royal, was begun by the Duke of Orleans, in 1787, after the designs of Louis. It is 166 feet in length by 105 in breadth, and its total height, to the summit of the terrace, is 100 feet. The principal front, towards the rue Richelieu, presents a Doric peristyle; facing the rue de Montpensier, and partly attached to the Palais Royal, a range of arcades, resting on pilasters, and continued round the corner, forms a covered gallery. On both fronts is a range of Corinthian pilasters, with an entablature pierced by small windows. From the vestibule an elegant staircase leads up to the *foyer*. On a pedestal of blue-tinted marble, is Houdon's famous statue of Voltaire, which used to stand in the middle of the old vestibule towards the rue Richelieu. There are also here: an original portrait of Molière, by Mignard, purchased for 6,500 fr., and one of Mlle. Rachel, by Gérome. An interesting collection of various objects connected with Molière and other celebrities of the French drama exists here. The interior form of the house is elliptical; and the total number of places is 1300. The performances at this theatre, which is the standard one of the whole country, used to be limited to the highest style of tragedy and regular comedy. Some relaxation of this rule has, however, taken place by the admission of the productions of MM. Victor Hugo, Dumas, Scribe, &c.

Admission.—Avant-scènes des Premières, 10 francs. Loges du Rez-de-Chaussée, Premières loges, 8 fr. Baignoires, Fauteuils de Balcon, 7 fr. Loges du deuxième rang de face, Fauteuils d'Orchestre, 6 fr. Loges du deuxième rang découvertes, 5 fr. Parterre, 2 fr. 50 c.—Begins between 7 and 8.

THÉÂTRE NATIONAL DE L'ODÉON.—This theatre was built in 1779. It was burnt down in 1799, and rebuilt in 1807. The interior was a second time destroyed by fire in 1818, but repaired in 1820. The exterior is 168 feet in length. 112 in breadth, and 64 in height. The principal front is ornamented with a portico of eight Doric columns, ascended by steps. The vestibule is small; two handsome stone staircases lead from it to the interior, which holds 1,700 persons. The performances here consist of tragedies, comedies, and other dramatic pieces. The director of the company has the theatre rent-free from Government.

Admission.—Avant-scènes des Premières, 8 fr. Premières avec Salon, 6 fr. Fauteuils de première galerie, Fauteuils d'Or-

chestre, 5 fr. Fauteuils de balcon, 4 fr. Baignoires, Premières de balcon, 4 fr. Deuxièmes loges de face, 3 fr. Deuxième Galerie, 2 fr. 50 c. Parterre, 2 fr.—Performances begin at from 7 to half-past.

THÉÂTRE DU GYMNASE, Boulevard Bonne Nouvelle, was erected in 1820, and presents to the boulevard a front of six Ionic engaged columns, surmounted by as many Corinthian, with pedestals united by a balustrade. The vestibule is small; the house, which will contain 1,200 spectators, is well suited both for hearing and seeing. The performances are limited to vaudevilles and comedies; most of the dramatic productions of Scribe were written for this theatre. The company is good.

Admission.—Loges d'Avant-scène et Premières Loges, 8 fr. Fauteuils de Balcon, Fauteuils d'Orchestre, 7 fr. Baignoires, Stalles d'Orchestre, 5 fr.—Begins at from 6.30 to 7.30.

THÉÂTRE DU PALAIS ROYAL, formerly known as the *Théâtre Montansier*, at the north-western corner of the Palais-Royal, was opened in 1831. It is neatly decorated within, but is of very small dimensions; the number of places is only 1000. Vaudevilles and farces are performed here by an excellent company, and it is a most successful theatre.

Admission.—Premières de face et de côté, Fauteuils de première Galerie, de Balcon, d'Orchestre, 6 fr. Secondes de face, 4 fr. Parterre, 2 fr.—Performances begin at from 7 to half-past.

THÉÂTRE DES VARIÉTÉS, Boulevard Montmartre.—This theatre, built by M. Cellier, was opened in 1807. Its front is Doric and Ionic, surmounted by a pediment. The house can accommodate 1,300 persons. Vaudevilles and farces are performed here.

Admission.—Avant-scènes, 8 fr. Baignoires de côté, 6 fr. Baignoires, 5 fr. Loges du premier rang, Fauteuils de Balcon et d'Orchestre, 6 fr. Loges de foyer, 5 fr. Stalles d'Orchestre, 4 fr.—Performances begin at from half-past 6 to half past 7.

THÉÂTRE DE LA PORTE ST. MARTIN, Boulevard St. Martin.—This is one of the theatres burnt down by the Communists, May 25th, 1871.

THÉÂTRE DE L'AMBIGU-COMIQUE, Boulevard St. Martin.—The Ambigu Comique on the Boulevard du Temple having been destroyed by fire, this house was erected by Stouff and Leconte, and opened in 1828. The front has a peristyle surmounted by a terrace. The theatre contains 1,900 places. Melodramas and vaudevilles are performed here.

Admission.—Avant-scènes, 6 fr. Premières de face, 5 fr. Fauteuils des premières, premier rang, Fauteuils d'Orchestre, Loges découvertes des premières, Baignoires, 4 fr. Stalles d'Orchestre, Fauteuils de pourtour, 3 fr. Fauteuils des secondes, 2 fr. 50 c. Parterre, 1 fr.—Begins at from 6 to 7.

THÉÂTRE DU CHATELET, on the western side of the *Place* of that name. It was transferred hither in 1862 from the Boulevard du Temple, where it was called *Théâtre du Cirque*, having been founded by Astley in 1780 for equestrian performances. It suffered considerably during the Communist insurrection in May, 1871, having been set fire to, but was fortunately saved, and is now repaired.

Admission.—Loges de Balcon, 6 fr. Fauteuils de Balcon et d'Orchestre, Baignoires, 5 fr. Stalles d'Orchestre, 3 fr. Pourtour, 2 fr. Parterre, 1 fr. 50 c.

THÉÂTRE LYRIQUE, Place du Châtelet. Destroyed by the Commune, May 25th, 1871. The company now perform at the

ATHÉNÉE, 17, rue Scribe.

Admission.—Baignoires d'Avant-scènes, 6 fr. Loges de Balcon de face, 6 fr. Baignoires, Fauteuils d'Orchestre, 5 fr. Loges de galerie de face, 4 fr. Loges de galerie de côté, 2 fr.

THÉÂTRE DE LA GAITÉ, Square des Arts et Métiers, the third theatre built by the City, to replace those of the Boulevard du Temple. It pays a rent of 142,000 fr., gas included, and holds 1,800 persons. The lustre is suppressed, the ceiling is pierced with a circular aperture, closed by what might be called a glass basket, which descends to about two feet below the upper curve of the ceiling. From this, light is distributed in all directions; and in addition there are twelve reflectors in the coves, whence the light from the basket is radiated so as not to leave a corner of the house unilluminated. The *foyer* is one of the most splendid in Paris. Vaudevilles and melodramas.

Admission.—Avant-scènes, 10 fr. Loges face, 8 fr. Fauteuils d'Orchestre, Fauteuils de Galerie, 7 fr. Baignoires, 6 fr. Stalles d'Orchestre, 5 fr. Parterre, 2 fr. 50 c.—Begins at about 7.

THÉÂTRE DU VAUDEVILLE, Boulevard des Capucines and Rue de la Chaussée d'Antin. This newly-built theatre, inaugurated here in April, 1869, replaces one now pulled down in the Place de la Bourse, and founded in 1827. It is the corner house of the two above-mentioned thoroughfares, and is conspicuous for its elegant round engaged pavilion, crowned with a handsome cupola. The *salle*, or house for the audience, has four tiers of boxes and balconies, the uppermost being the *amphithéâtre*. This theatre has only 900 places, but all exceedingly commodious, since there would have been room enough for 1,100. The stage has a breadth of twelve metres; and the scene-shifter can command a total altitude, above and below, of 33 metres. The foot-lights are so arranged, that, whenever a glass tube cracks, the burner goes

out of itself. The whole house can be evacuated in less than three minutes.

Admission.—Avant-scènes, 8 fr. Premières loges de face, 7 fr. Premières loges de côté, Baignoires de face, 6 fr. Baignoires de côté, Deuxièmes loges, 5 fr. Fauteuils d'Orchestre et de première Galerie, 6 fr. Deuxièmes loges de côté 3 fr.—Performances begin at 8.

THÉÂTRE DES FOLIES DRAMATIQUES, 40, Rue de Bondy.—The stage is spacious, the seats and boxes comfortable, and music is heard to advantage. It will hold 1,200 spectators. Vaudevilles and farces are performed here.

Admission.—Avant-Scènes des premières, 5 fr. Loges de face des premières, Fauteuils d'Orchestre, 4 fr. Fauteuils de première galerie, 4 fr. Stalles d'Orchestre, 2 fr. 50 c. Parterre, 1 fr.—Begins at 7.

BOUFFES PARISIENS, Passage Choiseul.—Vaudevilles, comic operas, &c., are performed here with great ability.

Admission.—Avant-scènes, 8 fr. Premières Loges, Orchestre, Baignoires, 6 fr. Loges de la galerie, 5 fr. Fauteuils de la galerie, 4 fr.—Begins at from 7 to 8.

THÉÂTRE DES FOLIES NOUVELLES, 41, Boulevard du Temple.—A pretty theatre for pantomimes, grotesque ballets, and farces.

THÉÂTRE BEAUMARCHAIS, Boulevard Beaumarchais.—It contains 1,250 places. Melodramas, vaudevilles, &c.

Admission.—Avant-scènes, 3 fr. 50 c. Fauteuils d'Orchestre, 1 fr. 50 c. Orchestre, 1 fr. Begins at about 7.

FOLIES MARIGNY, Avenue Gabriel, Champs Elysées. Vaudevilles. Admission from 2 fr. to 6 fr.

THÉÂTRE DU CHATEAU-D'EAU, 50, rue de Malte.—2,000 places. Dramas and fairy pieces. Admission from 4 fr. to 50 c.

THÉÂTRE CLUNY, Boulevard St. Germain.—Vaudevilles, &c. Admission, from 1 fr. to 5 fr. Begins at 8.

The *Théâtre Molière*, *Théâtre des Menus-Plaisirs*, &c., are minor theatres for farces and vaudevilles, where admission ranges between 30 c and 4 fr. The company is not select.

ÉCOLE LYRIQUE, Rue de la Tour d'Auvergne.—For beginners in the dramatic art. Admission, from 50 c. to 2 fr.

SOIRÉES MYSTÉRIEUSES, by Cleverman, 8, Boulevard des Italiens. Legerdemain, tricks with cards, &c. Open only part of the year. Admission, from 5 fr. to 1 fr. 50 c.

THÉÂTRE SÉRAPHIN, now **THÉÂTRE MINIATURE**, 12, Boulevard Montmartre.—This is a kind of puppet-show, with mechanical figures, called *Ombres Chinoises*, phantasmagoric tableaux, &c., and is the delight of children and nursery-maids.

Admission.—50 c. to 2 fr.—Performances at 2 and 8.

CIRQUE DES CHAMPS-ÉLYSÉES, Champs Elysées, au Rond

Point. Equestrian performances were first introduced at Paris by Messrs. Astley, of London, in the time of the Directory, and their company was succeeded by that of Franconi, in the time of Napoleon. The present building devoted to these performances is a spacious polygonal edifice of sixteen sides, with an elegant pedimented porch to the east, surmounted with a bronze figure of a horse. The interior is in the Moorish style, the roof supported by light iron columns. It will hold 4,000 persons, and is only open in summer. Admission 1 fr. and 2 fr.; performances commence at 8. Balls are given here in winter, the same company then performing at the

CIRQUE D'HIVER, Boulevard des Filles du Calvaire. — 6,000 places. Admission, 1fr. and 2fr. Commence at 8.

There are also a number of small theatres belonging to the arrondissements comprised between the 13th and 20th. The pieces performed are melodramas, vaudevilles, petty comedies, and even tragedies. The *Théâtres Montmartre, Passy, Batignolles, La Villette*, and *Mont Parnasse* give representations daily; the *Théâtre de Grenelle*, two or three times a-week. The admission varies from 40 c. to 2 fr.

EXHIBITIONS.

EXHIBITION OF FRENCH COLONIAL PRODUCE.—This exhibition, organized by the Ministers of Algeria and Marine, is visible daily, Mondays and Fridays excepted, from 12 to 5 p.m., at the Palais de l'Industrie (central entrance facing the Seine). It contains specimens of Algerian wool, cloth, and silks, wheat, dried fruits, and furniture made of Algerian olive and other kinds of ornamental wood; also produce from Guadeloupe, Martinique, Senegal, Gaboon, &c., such as seeds, fruits, stuffs and trinkets made by savages, palm-oil and soap, spices, medicinal plants, furs, &c. The manuscripts in Arabic, and books printed by the missionary society in various languages of Africa, will attract peculiar attention.

PANORAMA.—Near the Palais de l'Industrie, Panoramic views (see p. 158).

Other sights spring up every month, but they vary too often to find a place here; they may moreover be ascertained by a glance at the bills stuck up about town, or reference to the daily newspaper *Galignani's Messenger*.

CONCERTS.

The concert season in Paris may be said to last all the year round, for though the highest class of these entertainments is limited to winter and spring, concerts of a more miscellaneous description continue to be given during the whole of the summer and autumn, though not regularly. Those which take place

annually in the winter season are justly celebrated throughout Europe for their excellence. In the first rank of these stand the series (six in number) given by the "Société des Concerts" at the Conservatoire de Musique, 2, rue Bergère, which take place once a-fortnight. These concerts are chiefly devoted to instrumental music, though choruses and other vocal pieces are likewise given. The selections are principally confined to the works of the most celebrated classic composers, Gluck, Handel, Mozart, Haydn, and latterly Beethoven, Weber, &c., and the orchestra of the society being as a body the finest and best-disciplined instrumentalists in any European capital, their *chefs-d'œuvre* are executed with a perfection and smoothness which no connoisseur can listen to without delight. The performances generally occupy about two hours and a half. Numerous miscellaneous concerts take place during the season, at which nearly all the leading musicians from every country may be heard in succession. They take place morning or evening; the principal *salles* for these entertainments are at *Herz's*, rue de la Victoire; *Pleyel's*, rue Rochecouart; *Sax's*, rue St. Georges; *Erard's*, rue du Mail.

The *Orphéonistes* are a musical society, known in England from a visit they paid to London a few years ago. They occasionally give grand vocal and instrumental concerts, rather of the stentorian kind, the number of performers on such occasions amounting to 6,000 or more. Of the permanent concerts, that most in vogue is M. Besselièvre's *Concert des Champs Elysées*, which is held in the summer season in the flower-garden situated between the Palais de l'Industrie and the Cours la Reine. These concerts are frequented on Tuesdays and Fridays by the best company, both foreign and Parisian, as a place of friendly intercourse. On those days the entrance is 2 fr.; on others only 1 fr.

CAFÉS CONCERTS OR CHANTANTS, are establishments of recent date, where the pleasures of the palate are enhanced by those of the ear. They are the favourite evening lounge of the Parisian bourgeois, who does not object to hearing favourite songs and other music, while regaling himself. The artists are, as may be guessed, of third-rate quality. There is no admission or ticket required, but the visitor is expected to partake of some refreshment. The Cafés Chantants mostly resorted to in winter are to be found on the Boulevard du Temple and in the neighbourhood of the Luxembourg. But the monster establishments of the kind are the *Eldorado*, 4, Boulevard de Strasbourg, easily distinguishable by its elegant façade adorned with white Corinthian columns; and the *Alcazar*, with a Moorish front, 6, rue du Faubourg Poissonnière. The former

comprises a large coffee-room with refreshments at the ordinary prices; but another entrance leads to a regular theatre, of a circular form, with a stage and orchestra. The pit, and a spacious gallery running all round and supported by Ionic columns, are laid out with tables for refreshments at higher prices; and here, amid volumes of smoke from the fragrant weed, the blouse and frock-coat are conspicuous, interspersed here and there with a muslin cap and merino gown, listening to the comic songs, or snatches from favourite operas, retailed to the audience by the performers. The *Alcazar* is a place of the same description, and equally elegant; only the hall is oblong and decorated in the Moorish style. The *Bataclan*, boulevard Voltaire, also devoted to the same diversions, is remarkable for a very pretty façade in the Chinese style, and the interior is very richly decorated in the same taste.

The number of *cafés chantants* in 1870 was 64, but three particularly attract the public in the Champs-Élysées in summer. They are the *Alcazar* and *Café des Ambassadeurs*, on the northern side of the Avenue des Champs Élysées, and the *Pavillon de l'Horloge* on the opposite side. The visitors are accommodated in the open air, and the singers under elegant kiosks, gaily painted and adorned with flowers.

BALLS, PUBLIC GARDENS, &c.

Dancing being the favourite amusement with the Parisians both in winter and summer, there is no quarter of the capital in which ball-rooms suited to all classes are not to be found; and they are all numerously attended.

WINTER-BALLS.—This class is so intimately connected with the diversions of the carnival, that we should find it difficult to do honour to our subject without giving a faint idea of that important season of Parisian pastime.

The *Carnival* (1) takes place during the five or six weeks

(1) The origin of the Carnival is traceable to the East. Egypt had the festivals of the Ox Apis, which has given the idea of the masquerade of the Bœuf Gras; the Saturnalia and Lupercalia of Ancient Rome were the continuation of that system. St. Cyprian, St. Clement of Alexandria, and St. Chrysostom, in vain condemned this rude gaiety; it introduced itself even into the bosom of the church; and licentiousness at last went so far that Pope Innocent III. issued decrees to reform its excesses. In the middle ages the Carnival commenced on the 15th December, and comprised the festivals of Christmas, the New Year, and Epiphany. The Renaissance gave another character to these fêtes, and the Carnival became an opportunity for intrigue. With Louis XIV. the Carnival assumed a more solemn tone, and was little more than a pretext for flattering the Great King. The

which precede Ash Wednesday, and is the favourite season of masked and fancy balls both in private society and at the various places of public amusement; masks appear in the streets only on the *Dimanche*, the *Lundi*, and the *Mardi Gras*, and *Mi-Carême*. On these days, crowds of persons in fancy dresses, many of them masked, and exhibiting all sorts of antics, appear in the streets, principally on the northern Boulevards, and immense crowds in carriages, on horseback, or on foot, assemble to witness the gaieties of the scene. The Carnival was prohibited in 1790, and not resumed till Bonaparte was elected first consul. Its restoration caused great joy to the Parisians, and for some years nothing could exceed the beauty and richness of the costumes displayed on these annual festivals; at present, however, the zeal for them has considerably subsided. The procession of the *Bœuf Gras* for ages past has been celebrated at Paris on the *Dimanche* and *Mardi Gras*, when the prize ox, in a large car, preceded by music, and accompanied by a numerous train of butchers fantastically dressed and on horseback, is led through the streets. The ox is covered with embroidered trappings, and his head adorned with laurel; formerly he carried on his back a child, called *Roi des Bouchers*, decorated with a blue scarf, and holding in one hand a sceptre and in the other a sword. In 1849 this custom was discontinued, revived in 1851, but has again disappeared since the war of 1870 (1). After parading the streets, the masks repair to the various balls which abound, and which we shall now describe.

The *Public Masked Balls* take place throughout the Carnival, at almost all the theatres, &c. The most amusing are at the Opera-house, where they begin at midnight, and continue till daybreak. No stranger who visits Paris at this season of the year should omit a visit to one of the *Bals masqués* at this theatre, for it is difficult to imagine a scene more curious and fantastic than that presented in the *Salle* of the Grand Opera at a Carnival Ball. On these nights the pit is boarded over and joins the stage; the vast area of the whole theatre forming a ball-room of magnificent proportions, which, brilliantly lighted, and crowded with thousands of gay maskers attired in every variety of colour and costume, forms a sight not easily forgotten. The orchestra is first-rate, and is

Regent, on the contrary, patronized the masked balls of the Opera and of the Palais Royal, and the bourgeoisie mixed with princes of the blood and the nobility. From that moment dates the reputation of the balls of the Opera. The Revolution interrupted these assemblages, which only recommenced in 1805.

(1) The weight of the ox averages from 800 to 900 kilogrammes.

commanded by the celebrated Strauss. The *amphithéâtres* and boxes, unless hired to some party, are left open to the public. Gentlemen may go to these balls in plain clothes, but females are only admitted in masks or in costumes. Ladies should not go except as spectators in a box and under the protection of their relatives. The ticket costs 10fr. To witness this scene in perfection the visitor should wait until 12 or 1 o'clock, when the company is completely assembled and the votaries of the dance are in full activity. On entering the vast *salle* at such a moment the effect is scarcely imaginable, the gorgeousness of the immense theatre, the glitter of the lights, the brilliancy and variety of the costumes, the enlivening strains of the music, the mirth of the crowd, and, above all, the untiring velocity with which the dancers whirl themselves through the mazes of the waltz, polka, and mazourka, present an appearance of bewildering gaiety not to be described. After the hour of supper (refreshment and suppers being obtainable), when the champagne begins to exhibit its exciting effects, the scene naturally becomes still more warm and lively. On some occasions of special enthusiasm the elevated crowd take up the leader of the orchestra with the most frantic plaudits, and in more than one instance have carried him in triumph round the theatre. It is scarcely necessary to add that at these balls the *roué* may find an endless variety of pleasant adventures. (1)

Masked balls are also given at some of the minor theatres, but do not differ materially from the one just described, save in the vastness and magnificence of the scene.

Besides the masked balls, the Carnival and winter season are generally enlivened by other public balls, got up by subscription, or under the patronage of various societies of artists.

The other ball-rooms of Paris are much inferior. The price of

(1) The first ball to which the public were admitted, without distinction, on payment of money, was given at the Opera Jan. 2d, 1716, on a license granted by the Regent Duke of Orleans. The price of the ticket was five livres. In 1717, the exclusive privilege of giving them was granted to the Opera; notwithstanding which balls were given at other theatres during the ten years for which the privilege was granted. It was at the Opéra Comique of that day that the idea of boarding over the pit to a level with the stage, for the purpose of dancing, was first effected by Father Sebastian, a Carmelite friar and mechanical genius, at the suggestion of the Chevalier de Bouillon. Each masked ball at the Grand Opéra costs about 14,000 fr. for 980 persons employed, 1,850 wax-tapers, 210 oil-lamps, 2,600 gas-burners, and other requisites. The public averages 3,000 persons, spending in the aggregate about 65,000 fr. in masks, dresses, bouquets, &c., exclusive of what is spent at the restaurants. The receipts average 200,000 fr. for the whole season.

admission is the only available standard by which to judge of the refinement of the company that resorts to them, and even that test is hardly to be depended on. Generally, however, it may be stated that the *blouse* is banished, so that the majority may fairly be considered to consist of clerks, shopmen, and workmen of the better class. Among the ball-rooms of this description the following may be noted as taking the lead :

Salle Valentino, 251, rue St. Honoré.—This is one of the most celebrated ball-rooms of Paris, and the most diverting. There are a billiard-table, a *tir au pistolet*, or shooting gallery, a dynamometer for amateurs of muscular strength, and tables where trifles may be raffled for. When full, the ball-room presents a scene of extraordinary animation, and here may be seen rare specimens of Parisian dancing. Whenever the policemen's backs are turned, the *cancan* reigns in all its glory, to degenerate into a sober quadrille figure as soon as danger is apprehended. As for the waltz and polka, the stranger may expect to see every variety of embrace, not excepting the Cornish, nay, the ursine hug. The ladies' toilettes are far from *recherchées*; and as for the gentlemen, they are not admitted *en blouse*. Admission 2 fr. to 3 fr.

The *Salon du Wauxhall*, 18, rue de la Douane; the *Casino*, 16, rue Cadet; the *Pré aux Clercs*, 85, rue du Bac, and the *Tivoli d'Hiver*, 35, rue de Grenelle, are places of the same description.

SUMMER BALLS AND GARDENS.—In summer dancing takes place within, or in the vicinity of, the capital, in gardens especially laid out for the purpose. They are only open two or three nights in the week. The most frequented is the

Jardin Mabille, Avenue Montaigne, 91.—A large circular space, with a pavilion for the orchestra in the centre, is reserved for the dancers, and lighted by gas-lights suspended from artificial palm trees, while small shady circular bowers placed around invite the dancers to repose, after the fatigues of the polka, apart from the intrusive eye of idle curiosity. A snug corner is laid out with tables for refreshments; here the sober Parisian may enjoy his bottle of beer and his cigar, or the votary of Terpsichore treat his partner to a refreshing lemonade, and recruit for subsequent exercise in the mazy waltz. An immense covered saloon and rooms adjoining afford the visitor a secure asylum from the malign influence of bad weather upon the sports of the evening. The company at this elegant garden, we should state, generally comes under the description of "the gayest of the gay," and the licence of the dance is frequently carried beyond the limits of propriety. Admission, 3 fr. and 5 fr.

The *Elysée Montmartre*, 80, Boulevard Rochechouart ; *Château Rouge*, or *Nouveau Tivoli*, 2, rue Neuve Clignancourt, outside the Barrière Rochechouart (1); and the *Closerie des Lilas*, Carrefour de l'Observatoire, nearly opposite the southern gate of the Garden of the Luxembourg, are counterparts of the *Jardin Mabille*.

The facilities now afforded by railways enable the Parisians to attend also the balls given in the vicinity of the metropolis. Of these, among the most conspicuous was that of

Asnières.—This charming village, on the banks of the Seine, comprising a château built by Louis XV., which has, with its park, fallen into private hands, was, before the siege of 1870, one of the spots most frequented in summer by the pleasure-hunting Parisians of either sex. But the military operations during that eventful period, and more still, those of April and May, 1871, when Neuilly, Asnières and all the neighbouring villages were reduced to ruins by the artillery of the Commune and the Versailles troops, have sadly reduced the prosperity of this place of resort, where the dancing and diversions, moreover, do not, such as they are, differ from those described above.

Other balls and *fêtes*, easy of access by railway, are given at Enghien, Sceaux, St. Cloud, Rambouillet, and Montmorency.

BASTRINGUES.—This is a popular and rather contemptuous name given to the lower sort of balls which take place in the gardens or eating-houses on the exterior boulevards ; the lover of living pictures in the Flemish style should not omit a stroll on a Sunday evening to these places, where he will witness more than one characteristic scene.

PUBLIC FESTIVALS.

Public annual festivals have existed in Paris under all governments ; but the period varied according to the different dynastic or republican events intended to be celebrated. The Place de la Concorde, so admirably fitted for such a purpose, and the Place du Trône, form the nuclei of such festivals. The obelisk is generally used to great advantage for the purposes of decoration, with that peculiar taste and elegance for which the French nation is justly celebrated. In the Champs de Mars there are rope-dancers, buffoons, orchestras for dancers, *mâts de cocagne*, and stages for dramatic representations. In the evening the avenues and walks are illuminated, as well as

(1) This place is not devoid of historical recollections. The pavilion was built by Henry IV. for Gabrielle d'Estrées ; and in 1815 the Duc de Raguse established his head-quarters here. The preliminaries of the treaty of Paris were also signed on this spot.

the garden of the Tuileries, and fireworks take place generally upon a very magnificent scale (1).

REVIEWS.

From the military character of the French nation, and the great number of troops forming the garrison of Paris, reviews frequently take place; they are generally in the Court of the Tuileries, in the Champ de Mars, or in the Bois de Boulogne.

SPORTS.

HORSE-RACES.—The sports of the turf have within a few years become much more general among the Parisian gentry than formerly, and great attention is now devoted to the improvement of the breed of horses. Races or steeple-chases take place annually from March to July, and in September and October at Longchamps (see p. 382), Chantilly, La Marche, Porchefontaine, and Fontainebleau. At Longchamps and Chantilly the prizes are awarded by the French Jockey Club, also called the *Société d'Encouragement pour l'Amélioration des Chevaux en France*, consisting of nearly 800 members (see p. 14). At the summer meeting of Longchamps, which takes place between the English Epsom and Ascot meetings, many of the races are open to horses from all countries, and the *Grand Prix de Paris* is run for. The stakes consist of 100,000 fr., half of which is contributed by the City, and the remainder by the five great railway companies, to which are added the entries of 1,000 fr. each. The meetings are announced beforehand in *Galignani's Messenger*, in which full original reports of the races are given regularly. The Jockey Club keeps a stud-book, and publishes a racing calendar. (2) The principal racing establishments are at Chantilly,

(1) Some of the most costly fêtes given in Paris were: the coronation of the Emperor, 1,745,646 fr.; the marriage of Marie Louise, 2,670,932 fr.; the birth of the King of Rome, 600,000 fr.; the baptism of the Duke of Bordeaux, 668,000 fr.; the fête of the Trocadero, 800,000 fr.; the coronation of Charles X., 1,164,097 francs; the marriage of the Duke of Orleans, 2,800,000 fr.

(2) The Jockey club, which is now entrusted with the sole direction of the Government races, grants prizes for those established in the departments, to encourage the breed of thorough-bred stock in France. The Prefects of departments enjoy the "Présidence d'honneur" at Government races, and the superior functionaries of the Haras act at them as the Government commissioners. Three commissioners are appointed in each locality by the Minister, to receive the entries, prepare the ground, and superintend the races; they decide all questions without appeal, except only in case of objections to the identity or qualification of a horse. Such objection may be referred to a Central Commission of seven members, sitting at Paris. Persons guilty of fraud

and a large portion of the population of that town consists of English trainers, jockeys, and grooms employed there.

JEUX DE PAUME (TENNIS-COURTS).—There used to be several buildings appropriated to this exercise; the only one now in existence is the new building on the north-western terrace of the garden of the Tuileries (see p. 129).

JOUTES SUR L'EAU.—The watermen of the Seine formerly amused the people with rowing and sailing matches. To these were added mythological representations, with naval combats, &c. Aquatic sports are still given at most of the fêtes of villages on the banks of the Seine. Societies of regattas exist at Paris, Asnières, and Argenteuil.

MATS DE COGNAC.—This exercise is a favourite amusement at public fêtes. It consists of a greased mast, 60 feet in height, from which prizes, such as watches, silver forks and spoons, silver cups, &c., are suspended, which fall to the lot of those who succeed in reaching them.

SKATING.—The best places for this exercise are the basins of the Tuileries, the lakes of the Bois de Boulogne, &c. Between the Porte de Madrid of the latter and the Jardin

may be excluded from the races for a given time. Except in case of an express condition to the contrary, the only horses allowed to run for the Government stakes are those foaled and bred in France, up to the age of two years, and whose descent is traced in the English or French stud books. Races also take place in the provinces in about 40 localities, the principal of which are: Amiens, Caen, Bordeaux, Lyons, Deauville, Moulins, Bourges, Toulouse, and Marseilles. With the exception of the meeting at Marseilles which takes place in November, those in the departments are usually held between June and September. The steeplechase courses are at La Marche, Porchefontaine, and Le Vesinet. The largest was, however, at Vincennes, but the ground has now been taken for military purposes. The Jockey Club voted in 1870 a sum of 560,000 fr. as prizes at Paris and Chantilly, and 122,000 fr. in the departments. The autumn races were not, however, run in consequence of the outbreak of the war. Nearly 140,000 fr. were, besides, given by the City of Paris, the Government, the railway companies, and the Emperor, all for the Paris meetings. A considerable revenue is also derived from payments for admission to the course. On the Grand Prix day in 1867, when besides the French Court, there were also present the Emperor of Russia, Crown Prince of Prussia, King of the Belgians, and other distinguished guests, a sum of 216,000 fr. was received at the gates. The annual revenue of the Jockey Club from these sources and from the subscriptions of its members amounts to nearly 1,000,000 fr. The Government also grants, under certain specified conditions, and in localities where it may appear useful, *primes de dressage* for carriage and riding horses.

d'Acclimatation (see p. 385) there is a basin rented by a skating-club, which, in summer, uses the adjoining ground for PIGEON-SHOOTING, which takes place here on a large scale, many distinguished foreigners joining in it.

PROMENADES.

Of all the promenades within Paris, the CHAMPS ÉLYSÉES is the largest.

The GARDEN OF THE TUILERIES, a delightful walk, see p. 128.

The GARDEN OF THE PALAIS ROYAL is generally frequented by the inhabitants of the centre of the town (see p. 176).

The GARDEN OF THE LUXEMBOURG, is the principal promenade on the southern bank of the Seine (see p. 299). For

The GARDEN OF PLANTS, with its menagerie, collections, etc., see p. 336.

The BOULEVARDS, interior and exterior, are resorted to by Parisians of all ranks, and form by day or night amusing and healthy walks. The Boulevard des Italiens is the most fashionable (see p. 33).

The PARC DE MONCEAUX is described at p. 173.

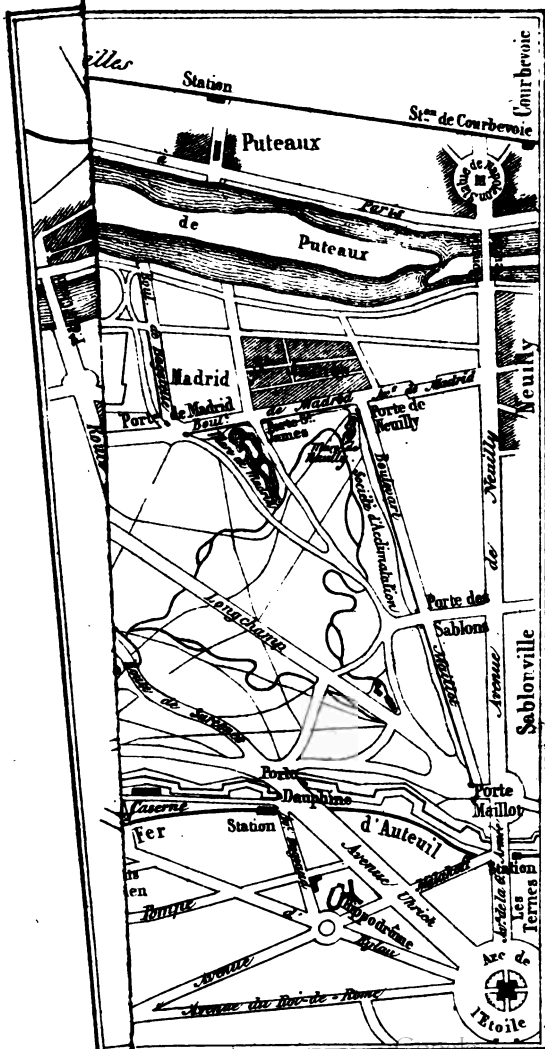
The PARC DE VINCENNES is one of the finest spots on the outskirts of Paris (see p. 454).

The PARC DES BUTTES CHAUMONT deserves a visit (see p. 355).

BOIS or PARC DE BOULOGNE.—This wood, outside the fortifications, and comprising a surface of 873 hectares, bears the name of a neighbouring village. Before 1789 its trees were dying from age. The revolutionary axe in part cleared it; whatever was then spared was felled in 1814, to make palisades against the approach of the allied armies. In July, 1815, after the capitulation, the English under Wellington encamped here. It had since grown again into a thick and beautiful wood, when the disastrous siege of 1870 once more rendered its devastation necessary. The Bois de Boulogne, now the property of the city of Paris, has been long known as a place for duelling and suicides. It is distinguished for the annual promenade de Longchamp, and is now gradually regaining its old reputation as the most fashionable place of resort for a drive or a walk, where the most splendid equipages and finest horses of the capital are displayed (see p. 159). The annexed map will be found very useful in directing the visitor to the most interesting spots.

The best way of visiting this delightful, though sadly mutilated, wood is to enter it by the *Avenue de l'Impératrice*, 3900 feet long and 300 wide, which, commencing from the Rond Point of the Triumphal Arch of l'Etoile (see p. 164), extends to the *Porte Dauphine*, the nearest

DEPENDENCIES.



city gate on that side. Continuing along the road exactly opposite to this Avenue, a few slight turns to the left will bring the visitor at once to the borders of the lakes, the great attraction of the day. The first of these lakes, which are fed by the Artesian well of Passy (see p. 163), is 3600 feet in length and 750 broad, and encompasses two islands, connected by a rustic wooden bridge, and occupying together an extent of 2400 feet. Here art and taste have conspired to charm the eye with the most picturesque scenery. At the southern extremity, opposite the islands, two charming cascades (1), one of which is now popularly called *La Source*, pour their waters, bounding from rock to rock, or gushing from crevices skilfully are ranged, into the lake beneath. Winding paths, emerging from the cool fir-groves scattered around, intersect the rich turf which clothes the banks down to the water's edge. On the western side of the smaller island we see a pretty aviary, and from the balcony of an elegant kiosk, called the *Exèdre*, situated on a promontory which terminates the smaller island, an enchanting view is obtained on a fine summer's day of the gay scene around. The rich equipages enlivening the carriage-road that winds around the lake—the crowds of persons of all ranks enjoying the cool shade on the iron benches provided for their convenience, or sauntering along the gravel-walks—children frolicking about in the height of merriment and glee, and the boats plying to and fro with their white canvass awnings shining in the sun (2), form a maze of bustle and animation most pleasing to the eye.

Leaving the islands for *terra firma*, snug little Swiss cottages may be seen peering here and there from behind the trees, well provided with beer and common wine for the thirsty. The carriage-road above-mentioned, which forms a circuit of not less than five miles, brings us to the second lake, separated from the former by a neck of land, called *Carrefour des Cascades*, where iron chairs may be hired at a charge of 3 or 4 sous. This second lake is much

(1) The lakes are also fed by the reservoirs of Chaillot through an iron pipe, 16 inches in diameter, passing close by La Muette, a villa (see p. 162) lying within the fortifications.

(2) The charge is one franc for one person; for large parties, it is less in proportion. There are three landing places along the banks of the lake, but only one on the larger island, opposite the Swiss cottage. To cross over to the islands, the charge is only 50 centimes, return included. The visitor, wishing to be landed on the opposite or western bank on leaving the islands, should hail the boat at the landing-place on that side, and then repair to the *Chalet* and wait for it, but he must then arm himself with patience.

smaller, and less attractive than the other, but likewise furnished with boats for the accommodation of the tourist. At its further end a hill, or mound, called the *Butte Mortemart*, was crowned with Versailles artillery during the second siege of Paris, May, 1871. It commands a good view of both the lakes. From the *Butte Mortemart* several walks or avenues branch out in various directions. On taking the third to the right (if facing the lakes) the visitor will reach a pond, called the *Mare d'Auteuil*, once a charming spot, but now desolate. From this a few steps to the right will take him to Auteuil (see p. 162), by the gate of that name where he may either return to Paris through the village, or take his ticket for the Porte Maillot or Rue St. Lazare at the railway station close at hand to the left.

But if it be not his intention to leave the Park so soon, the Boulogne road (see Map) will take him to the pretty village of that name, and, continuing his walk, he will soon arrive at the

Race-course of Longchamps, granted by the City to the *Société d'Encouragement* or Jockey-Club (see p. 378). It contains 62 hectares (153 acres) being 1,500 metres in length by 300 in breadth, and was inaugurated on the 26th of April, 1857. There are four stands (or *tribunes*, as they are called in France), two on each side of the central pavilion for the authorities. The two stands flanking this pavilion, from which they are separated by passages, are called *les grandes tribunes*, and are each 35 metres in length. Their roofs are surmounted by terraces, holding about 400 persons each. The extreme lateral stands contain eight rows of covered seats only, and have no terraces above. All these stands are entered from an enclosure on the side facing the Seine, and together contain about 4,000 persons; about 4,000 chairs are also distributed about the parterre within the rails. The ground-floors contain a weighing-room, a saloon for ladies, another for the members of the Jockey Club, a third for refreshments, a guard-room, etc. The buildings are conceived in a style of elegant rural architecture. The raceground is infinitely superior to that of the Champ de Mars, and much larger than the adjoining *Ancien Sport*. It is laid out in three courses—one of 1,900 metres, the second of 2,300, and the other of 2,900. The stands are situated so as to avoid the glare of the sun, and being near the first turning, they allow of a straight run home of between 800 and 900 metres. In front, as at Chantilly, a wide sloping space is railed in, forming an enclosure which is the favourite resort of sporting characters. The course commands splendid views of the Bois de Boulogne, M. de Rothschild's villa, the hills of St. Cloud, Meudon, and Bellevue, Mont Valérien, the Seine, &c.

Ready access to the course is provided for carriages and horse-men; and spectators can reach the ground by the right bank railway to Suresnes, the railway to Auteuil, the tramway and omnibuses to Boulogne, the omnibuses to Neuilly, and lastly by steam-boats running from the Pont Royal.

Close to the race-course, and commanding an excellent view of it at its western extremity, we see, on an elevated basement, the *Moulin de la Galette*, a remnant of the old Abbey of Longchamps, dating from the 13th century. This relic, a picturesque round tower crowned with a peaked roof, has a most romantic appearance. Its basement, the old walls of which rest upon mossy rocks mantled with ivy, is encircled by a moat crossed by a bridge of unhewn stone whence a flight of rugged stairs ascends to the top, which overlooks the whole race-course and scenery around. The moat is fed by the water of the adjoining ponds; and the sails of the mill, when driven by the wind, work a lifting pump by machinery within, by means of which the water is drawn up from the moat and conveyed back to the Cascade (see below), whence it originally came. Another tower, on the opposite side of the road, also forming part of the abbey in former days, adds to the romance of the scenery. A rustic habitation used as a guard-house is close by, while others of the same description raise their thatched roofs above the clumps of trees with which the grounds are artistically interspersed, so as successively to reveal to the eye, now the Mont Valérien, and now St. Cloud, Meudon, Suresne, or Boulogne. Four poplars, marking the tomb of a Russian colonel, who died here in 1814, have been religiously respected, and stand alone as before. A road, more than 7½ miles in length, and 22 yards broad, follows the banks of the Seine, connecting Neuilly with St. Cloud.

Returning by the Suresne road to a spot where five roads meet, the eye is at once attracted by the picturesque

Cascade de Longchamps, now one of the favourite places of resort for visitors to the Park. An artificial mound, 180 feet in breadth and 42 feet high, raises its craggy front above a basin bordered with rocks; a vast sheet of water issuing from a cavern pierced through the body of the mound, falls into the basin from a height of 27 feet, while laterally two minor cascades are seen picturesquely threading their way through various crevices. An intricate rocky passage winds its way under the cascade, leading the visitor through many mock-perils, charmingly imagined, to the top of the same waterfall, where he may enjoy a view of the pretty lake by which it is fed, and which also displays a picturesque island in the

centre. (1) Having explored the wonders of the cascade, and perchance taken some refreshment at the coffee-house close by, we may strike into the Allée de Longchamps, and on reaching the point where it crosses the Allée de la Reine Marguerite (see Plan), follow a carriage-way to the right, which leads to the

Croix Catelan, a venerable but mutilated relic, which has outlived all the political disturbances and revolutions of France since the 14th century. It is a pyramid erected by Philippe le Bel, to commemorate the murder of a celebrated troubadour named Arnould de Catelan, whom he had invited to Paris from the court of Beatrix of Savoy. (2) The upper part of the monument is broken off; but the arms of Provence and of Catelan are still distinguishable on the pedestal.

Adjoining this is the *Pré Catelan*; where balls and theatrical representations used to be given, but which is now much shorn of its greatness. Nevertheless the walks are preserved, concerts and other performances are sometimes given.

On leaving this spot, and proceeding eastwards, the stranger will soon reach the lakes again, and may, if so disposed, continue his walk along the banks, until he reaches the *Parc aux Daims* (see Map), an enclosed ground where deer may be seen sporting about on the lawn. Here the road leads to the *Porte de la Muette*, entering which, and follow-

(4) The surplus water from the large lake is received here through a small rivulet crossing the *Mare aux Biches*, and collected in a vast basin, 7,000 square metres in surface, which will hold 10,000 cubic metres of water. When in full play the cascade emits 12,000 cubic metres per hour. The rock-work consists of 2,000 cubic metres of stone, brought from the forest of Fontainebleau, and re-arranged as nearly as possible in the order in which it stood there. The water, when it has reached the lower basin, is conveyed in a meandering rivulet to the ponds formed in the neighbourhood of the new race-course.

(2) The king had sent an escort of men-at-arms to conduct the troubadour safe through the Bois de Boulogne, then infested with robbers. The bard having, in an unguarded moment, boasted before these men of the rich treasures of which he was the bearer of to the king, they resolved to murder him, and executed their bloody purpose at this spot. To their mortification, the rich treasures they expected to find turned out to be nothing more than a few bottles of valuable essences of Provence manufacture. They returned to the royal palace, and gave out that they had waited in vain for Catelan, who had not arrived. Search was made and the body found; but the murderers would most probably have escaped discovery, had it not been for one of them who had the imprudence to perfume his hair with one of those essences, which was so rare that he could not have procured it in Paris. Suspicion being awakened, the guilty parties were apprehended, confessed their crime, and were condemned to the stake.

ing the fortifications, we soon arrive at the great nursery for plants (see p. 162) of the City of Paris, and its ice-houses (1). This spot was selected because, in boring the Artesian well close by (see p. 163), a stratum of rock 52 ½ feet thick had been found, together with a bed of sand which absorbs moisture. These ice-houses, which have cost the City 408,000 fr., are 230 feet long, 98 in breadth, and 52 feet deep. They are divided into 10 compartments, each large enough to contain 1,000,000 kilogrammes of ice, of which only one half is available, there being a waste of 50 per cent.

To enjoy the Park de Boulogne on this side, the visitor should consult the map. The *Avenue de Longchamps*, two miles in length, meets the *Allée de la Reine Marguerite*, which skirts the pretty village of *St. James*, a cluster of villas near the *Porte Maillot*. Close to this was

Madrid, a villa built by Francis I., after the model of that where he was kept in captivity by Charles V. It was demolished under Louis XVI., and its place is now occupied by a restaurant. Next to this is

Bagatelle, a beautiful villa, adjoining the Parc de Boulogne, and erected by Belanger, in consequence of a wager between the Count d'Artois and the Prince of Wales that the house could not be built in 60 days; it was finished in 58. It is now the property of Sir Richard Wallace, to whose generous exertions the needy Parisian population was much indebted during the siege of 1870. He purchased it for 313,000 fr.

JARDIN D'ACCLIMATATION.—If, instead of turning to the left at the end of the *Avenue de l'Impératrice* in order to reach the Lakes, we turn to the right, we soon find ourselves before the entrance to the delightful garden belonging to the *Société d'Acclimatation* (see p. 96), one of the chief attractions of Paris. It lies close to the *Porte des Sablons*, being that which immediately follows the *Porte-Maillot*. The grounds comprise an area of 33 acres, beautifully laid out in walks encircling the pens or enclosures where the quadrupeds are kept, and arranged like those of the Garden of Plants, with picturesque little cots, containing the stables. The animals with which this place was stocked at the time were all eaten up during the siege by the famished Parisians. The grounds are intersected by a streamlet, dotted with islands, and spanned by rustic bridges. Here various aquatic plants are grown, while other rare specimens of the vegetable kingdom abound on the surrounding grass-plots, such as the Spanish and Californian firs, the Japanese *Spirea Argentea* and *Deutzia Scabra*;

(1) These ice-houses are farmed out at the rate of 2 fr. per 400 kilos. The consumption per annum is 12,000,000 lbs.

the Chinese plum-tree and *Weigelia Rosea*, the North-American *Virgilia Lutca*, the Persian *Syringa Laciniata*, and the Greek fir (*Abies Regina Amalia*), which grows to a height of 60 feet, with a diameter of three feet at the base. Nor should we forget the hot-house, 300 feet long, and 90 in breadth, with its romantic rivulet and grotto, surrounded with palm-trees and other choice plants from tropical climes; the Abyssinian *Musa* with its gigantic blades, the Australian *Dicksonia Antartica* with its outspreading fernlike leaves springing from a heavy trunk; the fan-shaped *Latania Borbonica*, and many others which it would take too long to mention. Proceeding along the enclosures which skirt the rivulets, swarming with various kinds of fish from the piscicultural establishment of Huningen, besides ostriches, ducks, geese, and swans from Algeria, Canada, Patagonia, Egypt, and other parts of the world, presenting a scene of agreeable animation, we find to our right the *Aquarium*, divided into fourteen compartments, occupied by zoophytes, crustacea, mollusks, cephalopodes, &c. Not far from this, there is an elevated artificial rock for the gazelles, pierced with a grotto, from the crevices of which a good view may be obtained of the surrounding scenery. The oblong building at the opposite end of the stream contains stables with ten stalls for different quadrupeds of the larger sort, and a room for refreshments. On the opposite side of the stream there is a semicircular amphitheatre, with 28 wired enclosures for poultry. Further on, opposite to a statue of Daubenton, the naturalist, is a vast aviary, consisting of 16 wired cages, each provided with a little fountain and shrubs, and tenanted by peacocks, pheasants, doves, the Chinese Tragopan, the *Columba cristata* of Java, &c., &c. The visitor should stay until after sunset, when the keepers are busied in coaxing the birds into their respective roosting-places. On this side there is a kokh, or silkworm nursery, where experiments are made for the acclimatization of the Chinese and Japanese silkworms. The garden and hot-houses are visible daily at the charge of 1 fr. Sundays and holidays, 50c. for the garden and 50c. for the hot-houses. Carriages, 3fr. Season tickets for carriages, 20 fr. per annum.

PART IV.

ENVIRONS OF PARIS.

[For a list of conveyances, see Pages before Title.]

ALFORT.—This village, fifteen minutes' rail from Paris, on the Lyons line, near the confluence of the Seine and the Marne, is celebrated for a veterinary school founded by Bourgelat, in 1764. This establishment possesses a library of domestic zoology, a cabinet of comparative anatomy, and another of pathology. There are also a botanical garden, hospitals for sick animals, a laboratory, a pharmacy, ground for the cultivation of grasses, a school of practical agriculture, a flock of sheep for experiment, a herd of swine, a set of bee-hives, and an amphitheatre, where lectures are delivered upon veterinary medicine and rural economy. The establishment is endowed with sixty *demi-bourses* for as many pupils nominated by the Prefect of the Seine, and approved by the Minister. The Minister of War also has 40 pupils in the school destined for veterinary service in the cavalry. They are received from the age of 17 to 25, and the duration of their studies is four years. The number of pupils is limited to 300. Animals that require treatment are admitted at a charge of 50 sous a-day for a horse, and 12 sous for a dog. In case of murrain among cattle, pupils or professors are sent to treat them.

ARCUEIL-CACHAN.—These two villages, close to each other, on the Paris and Sceaux railway, played an important part in the defence of the capital on this side. Cachan lies west of the strong position of the Hautes-Bruyères (see *Bicêtre*). M. Raspail has a country seat here. Arcueil has a remarkable church of the 15th century. Its name is derived from the arches of the aqueduct constructed by the Romans (see p. 24).

ARGENTEUIL.—A large village, 2½ leagues north of Paris, on the Seine. There was a priory here, founded in 656, to which Eloisa retired in 1120, till the Paraclete was prepared for her by Abelard. At present there are considerable iron works here. A branch of the St. Germain Railway connects this place with Colombes and Asnières. During the siege of Paris in 1870 the Prussians had a battery here, as also on the heights of Orgemont and Sannois, sweeping part of the plain of Gennevilliers, which, however, was well protected.

ASNIÈRES—is a pretty village on the St. Germain railway. Its summer balls are much frequented (see p. 377). A Wesleyan chapel was opened here in 1870. It was one of the chief points of attack during the second siege of Paris, from April 2d to May 21st, 1871, and was nearly destroyed.

AVRON.—(See *Rosny*).

BAGNEUX—a village on the Paris and Sceaux railroad, with a church of the 12th century. It was occupied by the Prussians, who were driven out of it on the 13th of October, 1870; but as it lay under the fire of the enemy's lines it was evacuated by the French on the same day.

BEAUVAIS—a town of 13,000 inhabitants, in the department of the Oise, 2½ hours by rail from Paris, on the Northern line. It was the capital of the *Bellovaci*, who surrendered to Cæsar without striking a blow, B.C. 57. It was ravaged by the Normans in 850, and besieged by the British in 1443. Its chief attractions at present are its celebrated Government tapestry manufactory and its magnificent old cathedral.

BELLEVUE—a village on the Versailles railway (left bank), delightfully situated on the hill leading to Meudon from Sèvres. Close to the station is a triangular Gothic chapel, dedicated to *Notre Dame des Flammes*, in commemoration of the dreadful railway accident which took place there on the 8th of May, 1842, when 208 persons perished, most of them by the ignition of the carriages in which they were locked up.

BICÊTRE.—This is a celebrated hospital, situated in the small commune of *Gentilly*, outside the fortifications. John, Bishop of Winchester, built here, in 1204, a château, which was named *Château de Wincestre*, from whence came *Bicestre*, *Bicêtre*. It changed hands several times, and ultimately became annexed to the general hospital de la Salpêtrière. Bicêtre is situated on lofty ground, and the air is better than in most hospitals of Paris. It is supplied with water by machinery from two wells, sunk to 172 feet, in 1775. Bicêtre is used as an asylum for indigent old men, and male lunatics, and may receive 2000 patients. It presents a square of 900 ft. on each side, and contains 3 courts. The indigent and infirm old men occupy the greater part of the building. They are obliged to work three hours a-day at their respective trades or other occupations, and receive in return a share of the profits; the rest goes towards defraying the expenses of the establishment.

The hospital is overlooked by the fort of Bicêtre, which played an important part during the siege of 1870. It was under its protection, and that of the fort d'Ivry, further east,

the French troops re-occupied (Sept. 23d), and held until the capitulation, the valuable positions of Villejuif, the Moulin Saquet, and Hautes Bruyères, keeping in check the Prussian works at Choisy-le-Roi, Thiais, Chevilly, and l'Hay. After the 18th of March, 1871, the forts of Bicêtre and Ivry unaccountably fell into the hands of the Commune, with the other southern forts, without the firing of a shot. It was not re-occupied until the 25th of May, when the troops were already pretty nearly masters of all Paris.

BOURG-LA-REINE.—At a quarter of an hour's rail from Paris by the Sceaux line (left bank). There is a house here, with a park, built by Henry IV. for Gabrielle d'Estrées. Here Louis XV. received the infanta of Spain, in 1722, and Condorcet, persecuted by the Convention, committed suicide by poison, in 1794.

BOURGET (Le).—The first station on the Paris and Soissons railway (Northern). It was the scene of several fierce engagements during the siege: first taken by the French on the 28th of October, 1871, it was attacked by the Prussians on the following day, and retaken by them on the 30th.

BUC—a village $4\frac{1}{2}$ leagues south-west of Paris, is remarkable for the aqueduct of 19 arches erected by Louis XIV. which conveys water to Versailles (half a league distant). Near this place is the source of the *Bièvre*, which falls into the Seine near the Garden of Plants.

CHAMPIGNY—a village situated beyond the Marne; it may be reached by the Vincennes railway. A battle was fought here Nov. 30th, 1870, which ended favourably for the French, the Prussians being forced from their lines, which they were unable to retake on the 2d of December following. But expected succour from without failing, and a severe frost having set in, the French retreated voluntarily on the day after.

CHANTILLY—a town an hour's rail from Paris, Northern line, once the residence of the illustrious house of Condé. In 1789 that part of the princely mansion called *Le Grand Château*, was demolished, and the works of art, except such as had been removed and secreted, were destroyed, together with the garden. On the Restoration, in 1814, the *Petit Château* was restored to the house of Condé, and many improvements were made by the last of that name, who frequently resided here, and made it his hunting-seat. On his melancholy death in 1830 (see p. 258*n*), Chantilly descended to the Duke d'Aumale, 4th son of Louis Philippe, who frequently visited it, with other members of the royal family. In 1852 it was bought by two of the partners of the house of Coutts and Co. The château, which is situated in the midst of a lake, is one of the finest

monuments of the style of the Renaissance in existence. In the state-rooms and gallery are the battles of the Grand Condé, painted by Van der Meulen. There are also, besides the state-rooms, a chapel, and a Chinese cabinet. It is surrounded by vast grounds, laid out in the English and French style, with gardens, lawns, parterres, islands, grottos, and picturesque walks. The stables of Chantilly, considered the finest in Europe, are at some little distance from the Château, and are capable of holding 180 horses. Admission to the Château, stables, and grounds is obtained without difficulty. The forest of Chantilly, adjoining the park, contains 7,600 acres. In the midst of it is a circular area called the *Table Ronde*, from which 12 roads branch in different directions, and this is the ordinary rendezvous of sporting parties. The pretty lakes of Commelle, at about an hour's walk across the forest, are fed by a little river called *La Thève*, and skirted by the village of Commelle and the Château de la Loge, which is said to have been built by Blanche de Castille, mother of St. Louis. Races, fashionably attended, take place at Chantilly in May and October. At the May meetings the Derby is run for, and in the October the St. Leger. The Government gives stakes amounting to several hundred pounds, and the Jockey Club and the authorities of the Department also give prizes to be contended for. Several racing studs are kept at Chantilly, on account of the facilities for training. The indemnities to the proprietors over whose lands sporting is carried on, amount to about 50,000fr. A very neat English Protestant church, St. Peter's, has been erected here by voluntary subscription. Chaplain, Rev. T. W. Wilkinson, licensed by the Bishop of London.

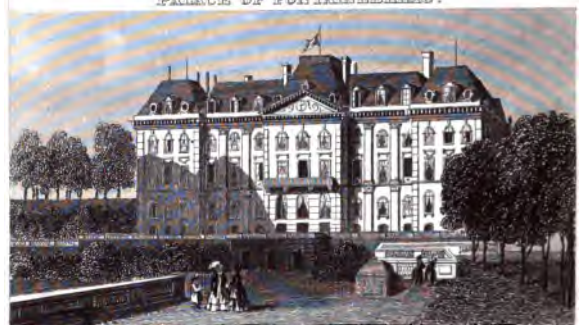
CHARENTON—was celebrated under Henry IV., Louis XIII., and XIV., for the controversies which took place there between Catholics and Protestants. In 1644 the Minister Deblanc converted it into an asylum for lunatics of both sexes; in 1797 it was specially devoted under the name of *Maison Nationale de Charenton pour le traitement des aliénés*, to cases of curable insanity; but this restriction is now removed. The mode of treatment by giving employment and amusement to the patient, with the apparent absence of restraint, has been found very successful. The asylum is under the authority of the Minister of the Interior, and the superintendence of a special committee. Boarders pay 1,425 fr. and upwards. Admission is granted at all times to friends of patients; the public are admitted from noon to 4, on Thursdays and Sundays, to the courts and gardens. The fort of Charenton was a principal point in the defence of Paris in 1870.



PALACE OF COMPIÈGNE.



PALACE OF FONTAINEBLEAU.



(DESTROYED) PALACE OF MEUDON OCTOBER 1870

CHARTRES—the capital of the department of Eure-et-Loir, a town of 18,000 inhabitants, celebrated for its splendid cathedral, and easily accessible from Paris by the Western railroad in about two hours. It is well worth a visit.

CHATENAY—a mile and a-half south of Sceaux, is celebrated as being the birth-place of Voltaire, in 1694.

CHATILLON.—This is a village situated at the foot of a lofty plateau, which the Prussians converted, together with the *Tour des Anglais* hard by, into a most formidable stronghold connected by lines with the other positions they held at l'Hay, Chevilly, Thiais, and Choisy-le-Roi. Immediately after the events of the 18th March, 1871, Châtillon was occupied by the troops of the Commune; but lost by them on the 3d of April, in consequence of the signal defeat of their expedition against Versailles. On the 4th the troops of the National Assembly occupied Châtillon, Clamart, Meudon, Sèvres, and St. Cloud.

CHELLES—on the Strasburg line; an important position of the Prussians. So also

CHENNEVIÈRES—opposite La Varenne, Vincennes railway.

CHOISY-LE-ROI.—A large village; a station of the Orleans railway, $2\frac{1}{2}$ leagues from Paris; is so called from a château, a favourite residence of Louis XV. It is celebrated for its glass and morocco manufactories. The Prussians had fortified this place very strongly during the siege of 1870, on account of its bridge over the Seine, by which they got their provisions.

COLOMBES—a neat little village on the St. Germain railroad. It lies in the plain of Gennevilliers, so celebrated during the siege of 1870 for the many military operations executed there under the protection of the Mont Valérien and the French redoubts of Courbevoie and Gennevilliers. It was from this plain the last great sortie against Buzenval and Montretout took place, January 19th, 1871.

COMPIÈGNE.—This town, with 9,000 inhabitants, an hour and a half by rail from Paris, Northern line, in the department of the Oise, is celebrated for its palace and forest. Its origin dates from the 4th century. In 562 Clotaire I. died of a malady contracted there; councils were held at Compiègne in 823 and 833, by the latter of which Louis le Débonnaire was dethroned. Another council, held here in 871, excommunicated Carloman; here also Louis le Begue was crowned in 877, and buried in 879. In 977 Louis V. died here. In 1260 St. Louis founded its palace; in 1364 Charles V. held the town against the King of Navarre; in 1430 the Maid of Orleans was made prisoner here by the English; in 1539 Francis I. here received an embassy from

Charles V.; in 1624, Cardinal Richelieu signed a treaty of peace with the Dutch in the palace, where, 146 years later, Louis XVI. first met Marie Antoinette, and Napoleon in 1810, received the Archduchess Maria Louisa. In 1814, Louis XVIII. here received the visit of Alexander of Russia and Bernadotte of Sweden. Lastly, in 1833, the marriage of Princess Louisa, daughter of Louis Philippe, with King Leopold of Belgium, was celebrated in the chapel of the palace.

The PALACE.—It is situated on the *Place du Château*, a spacious square, surrounded with alleys of lime-trees. The entrance is through a Doric portico connecting two lateral wings which, with the main body, enclose the *Cour d'Honneur*. The *Grand Vestibule* leads by the *Escalier d'Honneur*, a fine double-branched staircase, flanked with marble statues of l'Hopital and d'Aguesseau, to the *Salle des Gardes*, a long Doric hall, adorned with splendid panoplies. The *Salon des Huissiers*, to the left, contains a hunting scene under Louis XV., painted by Oudry. The adjoining *Salle à Manger*, an Ionic hall, opening into the garden, and painted in grisaille by Sauvage, opens to the right into a suite of apartments formerly inhabited by Madame Adélaïde, sister to Louis Philippe. The King of Prussia inhabited them in October, 1861. The suite consists of a *Salon d'Attente*, painted in grisaille by Sauvage, and adorned with a splendid rural scene, executed in Gobelins tapestry; a *Salon de Réception*, with a bust of Napoleon I., and three mythological subjects in Gobelins tapestry, and lastly a *Chambre à Coucher*, with beautiful arabesques painted in the panels. Returning to the dining room, a door leads to the *Salon des Aides-de-Camp*, containing large maps, painted on canvas, of the forests of Compiègne, Fontainebleau, St. Germain, and Marly. Next follow the *Salon de Famille* and the *Salon du Conseil*, a splendid room, with a Gobelins carpet and Beauvais furniture. The walls are adorned with three fine pieces of Gobelins tapestry, representing sacrifices to Pallas, Flora, and Ceres, from originals painted in 1787, by Suvée. The ceiling of the bedroom is painted in compartments, by Girodet, who also painted those of the *Library*, a spacious room, with carved and gilt bookcases. We next enter the *Salon de Musique*, with four pieces executed in Gobelins tapestry, representing Chinese and other oriental subjects. Next follows another bed-chamber, the ceiling and panels of which, painted by Girodet, represent the Evening Star, and the Seasons. Adjoining is a bath and cabinet de toilette. This bed-chamber leads to a second *Salon de Réception*; the ceiling and panels over the doors are painted by Girodet.

The next room is the *Salon des Fleurs*. The coves of the ceiling, by Girodet, represent Departure, War, Victory, and the Return. Descending a staircase we find the *Salle du Spectacle*, with three tiers of galleries, and capable of containing 800 persons. It is richly painted and gilt. The suite behind the rooms just described, comprises a private dining room, and the *Galerie de Don Quichotte*, with 31 paintings by Coypel, father and son, representing the most striking scenes of Cervantes' masterpiece. From this we enter the *Salon d'Attente* of the *Grande Galerie des Batailles*, with a painting of "Stags at Rest," by Martinus. The *Galerie* itself is a gorgeous saloon, built by Napoleon I., the arched ceiling, supported by 20 Corinthian columns, illustrates in 12 allegorical compartments, by Girodet, the victories of Wagram, Austerlitz, etc. It is 100 feet by 40, and 30 feet in height, and is lighted by 13 large lustres. The following room contains a hunting piece, and a beautiful "Dream of Napoleon I." To the right of this is the *Galerie Neuve*, built in 1858. It is adorned with a series of eight paintings by Natoire, completing the series of scenes from Don Quixote above described. Returning to the preceding room, a door opposite opens into the *Anti-Chapelle*, adorned with fine Gobelins tapestry, representing High Mass, Leo X., and the Defeat of Maxentius, copied from the Vatican at Rome. The present chapel is Doric and Ionic; the window represents, in stained glass, the Creator, Faith, and Hope. This palace is visible every day, Mondays excepted, from 10 to 4.

A spacious terrace behind the palace, adorned with sphynxes, statues of Ulysses, Mutius Scævola, and good copies from the antique, in white marble, slopes down into the *Garden*, which is laid out in the English style, and contains several good statues, both bronze and marble. A portion of

The *Forest* is seen from the terrace, and an arbour of iron frame-work, 4800 feet long and 14 feet in breadth, leads from the palace to the forest. There is also a canal of about the same length. To the left the terrace ends in a fine avenue of lime trees, planted on part of the old ramparts of Compiègne dating from 1199. The forest of Compiègne contains 36,590 acres, 338 roads, forming a length of 220 leagues; 21 ponds, 318 bridges, and 11 fountains. Its value is 49,000,000 fr. All the finger-posts pointing to the town are painted red.

The *Town* of Compiègne is irregularly built, but it possesses, besides the palace, three remarkable edifices. The *Hôtel de Ville* is a Gothic structure of the end of the 14th century, and is not unworthy of a visit, since it contains a public library of 12,000 volumes, and a very valuable museum of

antiques and pictures by good old masters. The *Eglise St. Jacques*, remarkable for its fine tower and pure pointed style throughout, contains two remarkable paintings in the transepts; one is Queen Anne of Austria, consort of Louis XIII., renewing the vow she had made to the Virgin; the other, Christ at Emmaus, but with the curious circumstance of the presence of Anne of Austria, her children and her courtiers on the picture. There is also a copy, by Philippe de Champagne, of Titian's Entombment of Jesus. The front of the church of *St. Antoine*, canopied and spired, is a gem of the florid Gothic. There is some fine old stained glass, dating from 1540, in two of the chapels. *St. Andrew's*, an English Protestant church, outside the town, and built at the expense of the Hon. Mrs. Russell Barrington, was inaugurated in 1868 by the Rt. Rev. Bishop Smith, late of Victoria.

Those who have taken the precaution of starting by an early train, may enjoy a delightful drive to

PIERREFONDS—for which place vehicles start from the Hotel de la Cloche, Place de l'Hotel de Ville, at a charge of 2 fr. a-head; cabriolets or *Americaines* may also be had at various prices, return included. The excursion takes four hours, and is worth the trouble. Pierrefonds, 12 kilometres from Compiègne, is situated on the southern border of the forest, and is remarkable for a fine old castle of the 14th century. An older one existed in the 11th century, where the *Ferme du Rocher* now stands. The Pairie of Pierrefonds was one of the oldest of the kingdom, until it became a royal domain. The present castle was built by Louis d'Orleans, Count of Valois, brother to Charles VI., the same who was assassinated by the emissaries of the Duc de Bourgogne in 1407 (see p. 221*n*.) The latter immediately afterwards sent the Count de St. Pol to besiege Pierrefonds, who got possession of it by capitulation. In 1413 he was himself compelled by Charles VI. to give it up to the son of Louis d'Orleans, but before yielding to the royal mandate he set it on fire, and a large portion of it was thus destroyed. In 1589 the castle was occupied by a bold robber chief, named Rieux, who laid the surrounding country under contribution, and in 1591 sustained two sieges by the forces of Henry IV., under the Duke of Epemon and the Maréchal de Biron. He was at length caught by stratagem, and hanged at Compiègne in 1593. His feudal lord, St. Chamant, sustained a third siege after his death, and obtained an honourable capitulation. The castle sustained a fourth siege in 1616, when Villeneuve, a second Rieux, capitulated after a determined resistance. Cardinal Richelieu afterwards caused the castle to be partly demolished. In 1798 the ruins were

sold for 8,000 fr. as national property ; in 1812 Napoleon I. bought them for 5,000 fr., and they have belonged to the Crown ever since. Napoleon III. restored the castle to its former state, and enriched it with a splendid collection of ancient armour, transported to Paris for safety's sake in 1870, where it still remains packed up in the Louvre. The château is visible daily from 9 a.m. to 5 p.m.

The village below has a sulphurous spring, discovered there in 1846, and a bathing establishment. Several pretty houses have sprung up around it.

But Pierrefonds is not the only attraction of these parts. Following the road to *Attichy*, at about two kilometres from that castle, we arrive at a spot where every stroke of the pickaxe reveals the existence of some habitation of the Gallo-Roman period, and roofs of houses may be seen peering out of the soil. Here Roman wells are found, and innumerable relics of the Roman dominion in these regions, such as sculpture, pottery, weapons, etc. Passing through the hamlets of *Paleene* and *Morienvil*, which latter stands on the site of a Roman villa, and of one built by Dagobert, while its Byzantine church might adorn a town, we arrive at *Orrouy*, where a guide may be had to show the Roman ruins of

Champlieu—(*Campi locus*), where we find a wall which forms part of the most complete amphitheatre now in existence. It has long been known in the neighbourhood as the *Fer-à-Cheval*. In the middle ages it was called *Les Tournelles*. Here Roman coins of Hadrian, Antoninus Pius, and Constantine, have been found, and the children of the vicinity will sometimes offer some for sale to the tourists. M. Marchal (de Lunéville) has published some of the architectural remains, busts, and other pieces of sculpture which still exist here. This spot was a Roman camp. A temple to Apollo stands near the theatre. Part of the stairs of the peristyle are still visible, with the shafts of columns, the capitals and entablatures of which are strewn on the ground.

CORBEIL—3 leagues south of Paris, on the Seine ; a town of 4,000 inhabitants, with extensive flour-mills and an immense corn-warehouse, having 365 windows. It carries on a considerable trade in corn and flour. The church of St. Spire, rebuilt in 1437, contains the tomb of Jacques de Bourgoin, founder of the college of Corbeil (1661). The small church of St. Jean en l'Isle was built by the Templars in the 13th century. A branch of the Lyons railway terminates here.

COURBEVOIE—a village lying beyond Neuilly, on a rising ground facing the Arc de Triomphe de l'Etoile, which was crowned with a redoubt during the siege of 1870. It was

taken on the 2d April, 1871, by the Versailles troops, and became one of the chief centres of attack against the Commune.

ENGHIEN-LES-BAINS.—This village, half an hour from Paris by the Northern line, and possessing a sulphurous spring, discovered in 1766, is situated on the lake of St. Gratien. The waters contain lime, carbon, magnesia, soda, and sulphuretted hydrogen gas; their usual temperature is 59 degrees of Fahrenheit, but they may be heated much higher without losing their properties. Furnished houses and apartments for the accommodation of visitors are very numerous. Horses and asses are ready saddled for rides to the delightful villages in the vicinity. Balls, similar to those described at p. 376, take place here in summer, and attract the Parisians in very great numbers.

ERMENONVILLE—10 leagues north-east of Paris, is remarkable for its château, in a dependency of which Jean-Jacques Rousseau died. M. de Girardin, having learnt that the smallness of Rousseau's income had compelled him to quit Paris, invited him to Ermenonville, where he arrived on the 20th May, 1778, but died on the 2d July following, and was buried in an island in the great park, called *Ile des Peupliers*, where a monument was erected to his memory.

FONTAINEBLEAU.—This handsome town of 9,700 inhabitants, two hours by rail from Paris, Lyons line, is the seat of a sub-prefecture, and has a Protestant college, and a porcelain manufactory. In the middle of the Place Centrale, to the left of the Grande Rue, there stands a bronze statue of General Damesme, who fell in the insurrection of June, 1848. But the chief attractions of Fontainebleau are its palace, which stands unrivalled for magnificence, and the picturesque forest on which it borders. The garden and park are public; the palace is visible every day from 10 till 4. To visit the scenery of the forest completely, vehicles are always in readiness, but the price must be bargained for beforehand. A Sunday pleasure train runs during the summer at reduced fares.

HISTORY.—The forest of Fontainebleau was originally called the *Forêt de Bierre*, from the name of a Danish warrior, Bierra, surnamed *Côte de Fer*, who in 845 encamped his army here after having committed frightful ravages. Its present name seems to have been derived from a spring of water, where the town now exists, which was found so delicious by thirsty huntsmen as to obtain for it the appellation of *Fontaine Belle Eau*. A royal residence seems to have existed here from the time of King Robert the Devout, in the eleventh century. Philippe le Bel was born and died at Fontainebleau, and his tomb is in the small church of the adjoining hamlet of Avon. Louis IX., who called Fontainebleau his *chers déserts*, fre-

quently hunted in the forest, founded an hospital, and erected the *Chapelle de la Sainte Trinité* here. The present château was commenced by Francis I., and became the favourite residence of that monarch and his immediate successors. Here, in 1539, Francis received Charles V. of Germany on his visit to France. In 1602 the Maréchal de Biron was arrested here, by order of Henry IV., on a charge of high treason, and afterwards beheaded in the Bastille. In 1650 the Marquis de Monaldeschi, the secretary and favourite of Queen Christine, was assassinated here by her orders. In 1685, Louis XIV. signed the revocation of the Edict of Nantes, and in the following year the great Condé died here, as did, in 1765, the Dauphin, the only son of Louis XV., father of Louis XVI., Louis XVIII., and Charles X. At the revolution Fontainebleau was stripped of all its valuable furniture, and fell into thorough decay. Under Napoleon, however, it was partially restored, and became once more the theatre of events. In 1808, Charles IV., king of Spain, dethroned by Bonaparte, was detained a prisoner here during 24 days. In 1809 the divorce between the Emperor and Josephine was pronounced here, and three years later Pope Pius VII. became an unwilling inmate of the palace for 18 months. Here Napoleon himself, in 1814, signed his abdication, and took leave of the imperial eagles. Nothing remarkable took place here during the Restoration, Louis XVIII. and his family having made few improvements in Fontainebleau. But in 1831, Louis Philippe commenced its complete reparation on a magnificent scale, and attention was paid to the restoration of everything to its original style. The latest events that have taken place at Fontainebleau are the marriage of the Duke of Orleans, the reception of Queen Maria Christina of Spain, Lecomte's attempt to assassinate Louis Philippe in the forest, and the visits of the Grand Duke Constantine of Russia, and the King of Bavaria, in May, 1857.

THE PALACE.—The vast *Cour des Adieux*, formerly *Cour du Cheval Blanc*, is separated from the adjoining Place de Solférino (lately Place de Ferrare) by an elegant railing. The palace has four courts besides; viz. the *Cour de la Fontaine*, the fountain in which is surmounted by a fine statue of Ulysses, by Petitot; the *Cour Ovale*, or *du Donjon*, formerly containing the keep of the château; the *Cour des Princes*, so called from its apartments having been assigned to the Prince de Condé and the Duc de Bourbon; and that *des Cuisines*, or *de Henri IV.*, who took much pleasure in adorning the château. The *Cour des Adieux* was designed by the architect Serlio and was once divided into four separate portions, for jousts and tournaments. The frontage

of the château is composed of five pavilions, bearing the names of, 1, the *Pavillon des Aumôniers*, or *de l'Horloge*; 2, the *Pavillon des Ordres*; 3, the middle pavilion, called *des Peintures*, adorned with a bust of Francis I.; 4, the *Gros Pavillon*; 5, the *Pavillon des Armes* or *des Poêles*, from German stoves erected there in the time of Francis I. In the centre is a double flight of steps known as the *Escalier du fer à cheval*, and a few feet in advance of the bottom of these steps is the spot on which the Emperor Napoleon bade adieu to his soldiers on the 20th of April, 1814; and where, eleven months after, he reviewed the troops he was about to lead to Paris. The other two sides of the court are formed by an old wing of the time of Francis I., and a new one, of a different design, erected by Louis XV. on the site of the splendid *Galerie d'Ulysse*, thus destroying some of the best frescoes of Primaticcio.

Interior.—The order in which the visitor is led through the different apartments is seldom the same, but whether he enter them from the Horse-shoe staircase, or from a door below, he will arrive at a vestibule, with six doors, beautifully carved, respectively giving access—1, to the upper gallery of the *Chapelle de la Trinité*; 2, the staircase descending into it; 3, the *Galerie des Fresques*, or *des Assiettes*; 4, the rooms formerly occupied by the Duchess of Orleans; 5, to the Horse-shoe staircase, and 6, to the *Galerie de François I.* The *Chapelle de la Trinité* was constructed by Francis I., on the site of one erected by St. Louis; a fragment of the latter, a Doric arch at the bottom of the nave, still remains. The chapel is 130 feet by 26, exclusive of the side chapels. The arched ceiling, painted by Fréminet, represents Noah entering the Ark, the Fall of the Angels, the Adoration of God, the Announcement of the Messiah, and the Holy Fathers receiving this announcement. The altar, of the time of Louis XIII., is by Bordoni; the altar-piece, the Descent from the Cross, was painted by Jean Dubois; the four bronze angels, and the statues of Charlemagne and St. Louis, are by Germain Pilon. The marriages of Louis XV. and of the late Duke of Orleans, as also the baptism of Napoleon III., were celebrated here.—The *Galerie des Fresques* is remarkable for its panels, with paintings of Fame, Victory, Juno, Ceres, Flora, etc., by Ambroise Dubois. The wainscoting below is decorated with 128 beautiful plates of Sèvres porcelain, representing the principal residences of the French monarchs, and objects relating to the history of Fontainebleau. The *Galerie de François I.* is a magnificent hall, 60 metres in length, overlooking the Cour de la Fontaine, with a ceiling divided into massive compartments beautifully gilt, and a maze of scroll-work, caryatides,

and arabesques in haut-relief on the walls, encompassing frescoes by Rosso and Primaticcio. On the panels of the wainscoting are various devices, the letter "F," and the Salamander, the emblem chosen by Francis I. At the further end of this gallery there is a marble bust of Francis I., and to the left of this a door gives access to a winding staircase, called *Escalier St. Louis*, beautifully designed and carved.

We must now return to the vestibule, in order to view the *Appartements des Reines Mères*, so called from having been formerly assigned to the Queens Dowager. They were inhabited by Pius VII. in 1812, and afterwards by the Duchess of Orleans. They are all remarkable for splendid specimens of Gobelins tapestry, and the two first contain Siamese curiosities, brought over in 1861 by an embassy from that country. Next follows the *Chambre à coucher d'Anne d'Autriche*, which was used as an oratory by Pius VII. Where the bed now is, stood the altar. It was here Napoleon I. attempted to wring from him his consent to the Concordat, by which he renounced temporal power. Charles V. of Germany slept in it in 1539, while on a visit to Francis I. The ceiling of this chamber is gorgeously carved and gilt. Over the doors are portraits of Anne and Maria Theresa of Austria. The next rooms are a *Cabinet de Toilette*, with a portrait of Pius VII., who used this room for a study; then another toilet-room, and after this, his bedroom. In the next room is a press, beautifully carved by Jean Goujon. The last, the *Anti-chambre*, is filled with portraits of Charles VI., Louis IX., Henry IV., and Louis XIV., by Hornois; and other paintings by Poussin, Mignard, Breughel, &c.

Returning once more to the first vestibule, the landing place of a private staircase leads to the private apartments of Napoleon I., which were also inhabited by Louis Philippe, and Napoleon III. Like the preceding ones, they are all rich in Gobelins tapestry. In the *Antichambre* is a fine portrait of Madame de Montespan; the paintings over the doors are by Boucher. The *Cabinet du Secrétaire* and the *Salle des bains*, a small room completely covered with mirrors adorned with arabesques, brought hither from Versailles, lead to the *Cabinet Particulier*, where the Emperor signed his abdication, April 5th, 1814. Here is the little table on which it was written, small pieces having been chipped off by the curious. The *Cabinet de travail* contains the Emperor's writing desk; the ceiling, by Regnault, represents Law and Force. The *Chambre à coucher* contains the same furniture used by the Emperor; the paintings are by Sauvage. Next comes the *Salle du Conseil*; its splendid ceiling and the panels of the walls are painted by Boucher. The *Salle du Trône* comes next, richly

decorated, with a portrait of Louis XIII. by Philippe de Champagne. Opposite stands the throne. This room was begun by Charles IX. Adjoining this is a *Boudoir*, successively occupied by Marie Antoinette and the Empress Eugénie. The window-fastenings, beautifully adorned with wreaths of wrought iron, were made by Louis XVI., who is known to have been an adept in the mechanical arts. In the centre of the flooring is the cypher of the unfortunate Marie Antoinette. Next is the late Empress's Bedchamber; the curtains and furniture were a present of the City of Lyons to Queen Marie Antoinette; it was successively occupied by Marie Louise, and Marie Amélie, late Queen of the French. The following room was the *Salon de Réception de l'Impératrice*, with a fine table of Sèvres porcelain, with the four Seasons, painted by Georget. From the *Salon des Dames d'Honneur*, seven steps lead up to the *Galerie de Diane*, nearly 100 metres in length, of Doric architecture. The ceiling is painted by Blondel and Abel de Pujol with scenes from the mythology of Diana and Apollo. In the panels are 25 paintings of historical interest, by various artists. A recess at the further end is called the *Salon de Diane*. Near one of the windows of the gallery we see the coat of mail worn by the unfortunate Monaldeschi when killed by order of Queen Christina of Sweden, on the 10th of November, 1657. In the centre of the gallery there is a picture of Henry IV. on horseback, by Mauzaisse.

On leaving this gallery, the visitor passes to the landing place of the *Escalier de l'Impératrice*, with paintings relating to the chase; the larger one, representing Louis XV. and his suite a hunting, is by Parrocel, the other by Oudry and Desportes. We now enter the *Appartements de Réception*, the first of which is the *Antichambre de la Reine*, ornamented with tapestries, the subjects taken from Don Quixote; next is the *Salon des Tapisseries*, remarkable for its ceiling and hangings of old Flanders tapestry. The *Salon de François I.* succeeds, with its fine old chimney-piece, and its new Gobelins tapestry, representing events in French history, after designs of Rouget. Over the chimney-piece is a medallion, representing Mars and Venus, painted by Primaticcio. Here also we see a small mirror, presented to Louis XIII. by the Republic of Venice. The *Salon de Louis XIII.* looks upon the *Cour Ovale*. This apartment contains the portrait of Louis XIII., who was born in it; it is also adorned with paintings by Ambroise Dubois on the ceiling and panels, with subjects borrowed from the Greek romance of Theagenes and Chariclea. The oldest part of the château is the *Salon St. Louis*,

once inhabited by him, but much altered, indeed nearly reconstructed at different epochs, between the reigns of Francis I. and Louis Philippe. It contains a high-relief in white marble of Henry IV. on horseback, by Jacquet, an artist contemporary with that great King, whose adventurous life is depicted around the chamber. Passing through the old *Salle des Officiers de Service*, where there are portraits of Henry IV. and Louis XVI. in Gobelins tapestry, we arrive at the *Salle des Gardes*, constructed under Louis XIII. It contains cyphers, in panels, of the kings and queens of France, from Francis I. downwards, and a fine white marble mantel-piece, flanked by two statues of Strength and Peace, by Francarville, and on it a bust of Henry IV. Next is the *Petit Salon Louis XV.*, with a *Diane Chasseresse*, by Primaticcio, but this is not shown to strangers. Returning by the *Salle des Gardes*, and passing through a small pavilion, we arrive at the *Escalier d'Honneur*. This staircase is remarkable for its elegant scroll-work, caryatides, wreaths in stucco, and frescos by Rosso. This leads to the most imposing room of the whole château; it is the *Galerie de Henri II.*, or *Salle de Bal*, constructed by that king to please his mistress, Diana of Poitiers. The soffits of the arches, as well as the spandrels of its ten windows, were painted by Primaticcio and Niccolo. The subjects relate to Ceres, Vulcan, Apollo, Philemon and Baucis, &c. It is 90 feet by 30, and fitted up with the most luxurious splendour; the civil marriage of the Duke of Orleans was celebrated here in 1837. The highly ornamented chimney-piece was the work of the sculptor Rondelet.

A side passage, communicating with this ball-room near the principal entrance, gives access to the *Appartements de Madame de Maintenon*. They consist of four rooms, in one of which Louis XIV. accepted the offer of the Spanish crown for his grandson from the Spanish Deputies in 1700, an event which led to the War of the Succession. Here also he signed the revocation of the Edict of Nantes. The furniture is of the time.

Crossing the *Salle de Henri II.*, a staircase descends to the ground-floor. The first place of note is the *Chapelle de St. Saturnin*, originally built by Louis VII., and consecrated by Thomas à Becket, in 1169, during his absence from England on account of his contest with Henry II. It was restored and ornamented by Francis I., again by Louis XIII., and finally by Louis Philippe, whose talented daughter, the late Princess Mary, designed the subjects for the stained glass. It is further remarkable as containing the altar at which Pope Pius VII. performed mass in the châ-

teau during the eighteen months of his detention, 1812-14. The vast saloon next this chapel is the *Galerie des Colonnes*, corresponding in dimensions with the *Galerie de Henri II.* above. Here the Duchess of Orleans was married in 1837, according to the rites of the Protestant church. The Duchess of Kent dined here with Louis Philippe in 1842. The doors are richly decorated.

Here we leave the palace by the *Porte Dorée*, facing the Avenue Maintenon and leading to the *Cour Ovale*; it was built by Francis I. in 1528, and adorned with 8 frescos by Niccolo, designed by Primaticcio, restored by Picot in 1835, viz. Hercules and Omphale, a Titan and Aurora, the Argonauts, Paris wounded, Diana and Endymion, and the Titans cast down from Heaven. By this passage Charles V. made his entry into the château in 1539; and through it fled the Duchess d'Étampes, on the death of Francis I., to avoid the vengeful wrath of Diana of Poitiers. The visitor should here ask to see the *Vestibule de St. Louis*, which is preceded by an antechamber adorned with old wood-carvings taken from the *Galerie de Henri II.* It contains statues of St. Louis, Philip Augustus, Francis I., and Henry IV., all of whom built or adorned portions of the château. Here the visitor will recognize the *Escalier St. Louis*, mentioned above (see p. 399.)

The *Porte Dorée* is one of the entrances to the *Cour Ovale*, measuring 77 metres by 38; it has a colonnade all round, closing with a remnant of a pavilion and turret, said to have been inhabited by St. Louis. This court communicates with the *Cour de Henri IV.* by the *Porte Dauphine*, a gate of curious design, flanked with busts, and surmounted by a square gilt cupola, adorned with figures of Fame. Under this cupola Louis XIII. was christened. The

Salle du Spectacle is in the *Aile Neuve*. The stage is small, and the house has two galleries, the lower one reserved for the court, the upper for visitors; the pit is for the officers of the household. A fee is given to the guide.

The PARK AND GARDENS.—The *Jardin Anglais*, or *Pittoresque*, extends along the front of the château, from the *Aile Neuve*, or *de Louis XV.* From the varieties of surface presented by the ground, the sinuosities of the river, and other advantages, the hand of art, even while hiding itself, has contrived to make a wild little paradise of this beautiful spot. The *Parterre*, laid out by Le Nôtre, is in the old-fashioned style of gardening, and has a square piece of water. Another garden, the *Jardin particulier*, faces the Court apartments. *L'Étang*, or great pond, facing the *Cour de la Fontaine*, is a fine piece of water, of a triangular shape,

about 1000 feet long on two of its sides, and 700 feet on the other, it is entirely lined with sandstone, and contains a vast number of enormous carps, many of them of great age. A diversion peculiar to the place consists in throwing very hard rolls (sold by poor women on the spot) into the pond, and watching the eager and unsuccessful attacks of the carp upon them. In the middle is a handsome octagonal pavilion, commonly called the *Cabinet du Roi*, originally constructed there by Francis I. The park, east of the garden, is large and beautiful; it is traversed in its whole extent by a magnificent canal, 4000 feet long and 130 broad, which is fed by springs and the waste water from the basins in the garden. North of this, and skirting the Park, we find the *Treille du Roi*, a fine row of vines covering a wall nearly a mile long, and bearing grapes of a superior quality, called *chasselas de Fontainebleau*. The village of Thomery, four miles east of Fontainebleau, is renowned for them; their sale amounts in all to a million of kilog. per annum; the better sorts were introduced here by Francis I.

The FOREST of Fontainebleau is sixty-three miles in circuit, and contains 42,000 acres. Perhaps no forest presents such a variety of picturesque views; rocks, ravines, valleys, plains,—all are found here; the woods abound in every variety of tree; the meadows, lawns, and cliffs, present every species of plant and flower. The finest point of view in the whole forest is from the *Fort de l'Empereur*, a belvedere, about a mile from the town, from which an extent of nearly forty miles is discovered in almost every direction. By the aid of good telescopes, always to be found on the spot in fair weather, the Pantheon of Paris is distinctly visible from it. After this, the best views are to be had from the sites called *platières*, to be met with at intervals; but the localities best worth a visit are perhaps the following, in the order usually taken by the guides;—1, *Mont Ussy*, and the *Nid de l'Aigle*; 2, the valley of *La Solle*, and *Rocher des Deux Sœurs*, hard by which is the curious *Rock of St. Germain*, where the stones are nearly all crystallized; 3, *la Gorge et Vallon d'Apremont*, containing some of the most picturesque scenery in the forest, some very fine old trees, and the *Caverne des Brigands*, dug out about a century ago by a robber named Thissier and his band, who were the terror of the environs; 4, the *Hermitage of Franchard*, about 4 miles west of Fontainebleau, buried midst rocks and sands, in a spot having the aspect of a desert, although once the site of a famous and flourishing monastery founded by Philippe Auguste. Here is the celebrated dripping rock, *la Roche qui pleure*, which the vulgar once thought

yielded water of sovereign virtue in the cure of diseases. Pilgrimages were made to it, but its superstitious associations have long since vanished; the monastery was suppressed by Louis XIV., on account of the monks having from time to time been murdered by bands of robbers, and the place is now resorted to annually by the inhabitants of Fontainebleau and surrounding country, for the very secular purpose of holding a fair on Whit-Tuesday. 5. *La Croix du Grand Veneur*, marked by an obelisk at the point where four roads meet, receives its name from the legend of the spectral black huntsman, who was supposed to haunt the forest; it is said he appeared to Henri IV. shortly before his assassination. There are also the splendid *Promenade de la Reine*, the *Rocher d'Avon*, near the route de Fontainebleau, the *Gorge aux Loups*, the *Long Rocher*, overlooking the village of Montigny, and the *Mare aux Evées*, a picturesque spot on the Melun road. Those whose time is extremely limited, may still enjoy a charming two hours' walk or drive, by following what is called the *Promenade du Chemin de Fer*, extending from the Barrière de Melun to the railway station, and comprising the *Mont Calvaire* (which offers a beautiful view of Fontainebleau and the forest), the *Rocher des Marsouins*, the *Rocher au Puits des Ecureuils*, the *Roche de Léviahan* and *du Diable*, the *Grotte de Georgine*, and part of the *Promenade de la Reine*; all which points offer most striking views.

Races used to take place at Fontainebleau during the stay of the Court at the palace. The course is picturesquely situated in the *Vallée de la Solle*, a vast amphitheatre surrounded by the Rocher St. Germain and the thickly-wooded heights of Cassepot, Chauvet, and La Solle.

GAILLARDON—a small town on the Chartres railway line. It possesses a curious church, a medley of various styles, but containing a beautiful choir; its most interesting relic is the fantastically shaped ruin of a tower, called *L'Epaule de Gaillardon*, built in the 11th century by Geoffroy, Vicomte de Chateaudun, and dismantled by Dunois when he recovered it from the English under Talbot in 1442.

ISSY.—This village, situated beyond Vaugirard, is remarkable for two important charitable establishments: the *Hospice des Ménages* (see p. 107) and the *Hospice Devillas* (see p. 108). The fort, situated on the hill beyond, was nearly ruined by the fire of the Prussian batteries of Châtillon (see p. 391), Clamart, and Meudon. It was given up to the Commune without any apparent cause, March 20th, 1871, and underwent a second ordeal, until it was taken on the 9th of May following by the Versailles troops.

IVRY-SUR-SEINE—a village beyond the fortifications (southern bank), remarkable for its fort, which had a large share in the defence of Paris (1870). Occupied by the Commune, March 20th, 1871, it was retaken by the Versailles forces on the 25th of May following.

MAINTENON—a small town near the Chartres railway line, remarkable for an old and picturesque castle, the seat of the Duc de Noailles, who has lately done much to beautify it. It was bought in 1674 by Madame de Maintenon, and was often visited by Louis XIV., who built the left wing, the opposite one being constructed by Madame de Maintenon. Racine, at her request, wrote his two tragedies of *Esther* and *Athalie* here, and one of the avenues of the park still bears his name. Charles X. passed the night after his abdication here, on his way from Rambouillet (see p. 408) to the coast. The park, laid out by Jean Cottureau and Le Nôtre, is magnificent. It contains the ruins of an aqueduct commenced by Louis XIV., in order to carry the waters of the Eure to the gardens of Versailles, but never completed.

MAISONS-LAFFITTE—4 leagues from Paris, on the Rouen railroad, situated on the Seine, with picturesque views. Before 1789, the château, a chef d'œuvre of Mansard, belonged to the Comte d'Artois. Voltaire wrote his "*Zaire*" here, and was nearly carried off by the small-pox.

MALMAISON—3 leagues west of Paris, near the Paris and St. Germain railroad, was the favourite residence of Napoleon and the Empress Josephine. The latter died here on the 29th of May 1814, and was buried in the small and ancient church of Rueil (see p. 411). The château was bought several years ago by Queen Christina of Spain, from whom it was purchased in 1861 by Napoleon III. A small pavilion to the left, almost surrounded by lime trees, was the private cabinet of the first Emperor, where he meditated and planned some of his greatest campaigns. It was the scene of several partial engagements during the siege of 1870.

MARLY—4 leagues west of Paris, was celebrated for its château and gardens, erected by Louis XIV., and destroyed during the revolution of 1789. The small village on the banks of the Seine, called *Port de Marly*, possessed a curious engine, invented by a carpenter, by which water was raised by means of two rows of pipes, up to the brow of the hill overlooking the place, to the aqueduct at the top, 300 feet above the Seine. A model of this engine may be seen at the *Conservatoire des Arts et Métiers*. This engine is now superseded by a powerful modern one, worthy of a visit. The aggregate quantity of water supplied is 25,000 cubic metres per day,

raised to a height of 166 metres. The aqueduct, 70 feet high, carries the water raised to Versailles and other places. The view from the aqueduct is very fine. The pavilion on the brow of the hill, called Maisons, was built for the celebrated Mme. Dubarry.

MEUDON—Versailles railway (left bank), was remarkable before the siege of 1870 for the château and park, situated on an eminence overlooking the village, and commanding an extensive and beautiful prospect. There were formerly two châteaux here; one of which stood in advance of the present one on the great terrace. Louis XIV. purchased this villa of the widow of the Marquis de Louvois. In 1789, it was used for artillery experiments. In 1795, one of the châteaux being nearly destroyed by fire, Bonaparte had it taken down, the gardens replanted, and the smaller one repaired. In 1814, Louis XVIII. annexed Meudon to the crown; it was afterwards used by the Duc de Bordeaux, and in 1831 by the Duke of Orleans, and ultimately became the summer residence of Prince Napoleon. The Prussians having set up some of their batteries here, the palace was destroyed by French shells towards the end of October, 1870.

MONT VALÉRIEN (also called *Mont Calvaire*).—This hill, a conical solitary mount, on the Versailles line (right bank), is 558 French feet above the Seine. It derives its latter name from a chapel consecrated there in 1633. But many centuries before it was a favourite place of worship, frequented by the Druids and other pagan priests, and the first Christians of France. From that time it was respected as a place of religious devotion; several hermits inhabited its caverns, and pilgrimages used to be made to it. At the revolution of 1789 the custom ceased; but at the Restoration pilgrimages again came into vogue, and a fraternity of Trappists settled there. At the revolution of 1830, the hill and its dependencies were finally withdrawn from the influence of the church, and the summit is now crowned by one of the strongest forts connected with the defences of Paris: it cost 4,500,000 fr. It was the chief protection of the capital on this side during the siege of 1870, and played a conspicuous part in quelling the Communist insurrection of March 18th—May 29th, 1871. In a cemetery on the east of it Mme. de Genlis was buried.

MONTRouGE—The fort of this name bore a great part in the siege of 1870. Occupied by the Commune March 20th, 1871, it was not retaken by the troops until the 25th of May following.

MONTMORENCY—a small town, 4 leagues north of Paris, on the Northern Railroad, delightfully situated on a hill, op-

posite Enghien (see p. 396), and commanding a fine view of the picturesque valley of Montmorency. The house called the *Hermitage* was inhabited by J.-J. Rousseau from 1756 to 1758. Here he composed his *Nouvelle Héloïse*. His furniture is still shown here. This house afterwards became the property of the composer Grétry, who died there in 1813; but has since been much altered and spoiled. The church is a beautiful building of the 15th century. The forest of Montmorency is extensive and highly picturesque. Horses and asses are to be hired in the market-place, at moderate prices, and balls, much frequented by the Parisians, are given here in summer on Sundays. The country round is celebrated for its cherries.

NANTERRE. — A village, on the St. Germain railway, 2 leagues west of Paris, was the birth-place of Ste.-Geneviève, patron saint of Paris, in the 5th century. A pilgrimage in honour of that saint is held here every year, and the *fête de la Rosière*, at which the most virtuous young woman of the village is crowned by the mayor with a wreath of roses, is annually celebrated on the 15th of May. Nanterre contains an *abattoir* for hogs, and is celebrated for its sausages and cakes.

NEUILLY.—This village, delightfully situated at half a league from the Arc de l'Étoile, has acquired celebrity on account of its bridge, its elegant villas, and the interesting views which it commands. In 1606 there was merely a ferry at this place, but Henry IV., with his queen, having been precipitated into the water by their horses taking fright, a wooden bridge was constructed, which, however, did not last many years. The present one, built by Perronnet, is 750 feet long, and is composed of 5 arches, each 120 feet in span, and 30 in height. The chief ornament of Neuilly, up to the revolution of February, 1848, was the favourite summer residence of Louis Philippe. On the 25th February, 1848, the mob broke into the palace, (1) and committed acts of wanton devastation. The grounds of Neuilly have since been sold in lots. It suffered severely during the siege of Paris by the Versailles troops from April 2d to May 21st, 1871.

(1) The horrors of that night are hardly to be credited. The marauders penetrated into the cellars, containing immense quantities of wine, and this part of the edifice became the scene of frightful and fatal orgies; for, the madness of intoxication being added to popular fury, a great number were drowned in a well in the cellars. The building was afterwards set fire to, and a great part of it destroyed, but by the exertions of some pupils of the Polytechnic School, aided by the well-disposed persons of the vicinity, the right wing, which used to be the residence of Madame Adelaide, was saved and still exists. In the general intoxication that prevailed, several of the mob, unable in

POISSY—an hour from Paris by the Rouen railway, beyond the forest of St. Germain, on the Seine, is a very ancient town, where the kings of France had a palace at a remote period. St. Louis (Louis IX.), who was born at Poissy, built the bridge, and established a cattle-market, now suppressed (see p. 354). Philip le Hardi, son of Louis, erected at Poissy, in 1304, a handsome church in honour of his father, and in one of its chapels the font in which St. Louis is said to have been baptized is preserved. Poissy is famous for the conferences held between the Catholic and Protestant doctors in 1561. In this town is a *Maison Centrale de Détention*, for persons condemned to confinement for any term of years.

PRÉ ST. GERVAIS—outside the fortifications, near Belleville, frequented by the lower orders from its proximity to the wood of Romainville.

RAINCY (Le)—half an hour by rail on the Strasburg line, a château once belonging to the Orleans family, with a park, now sold in lots. It was from this and the adjoining heights the Prussians began their bombardment, Dec. 27th, 1870.

RAMBOUILLET is a small town in the Seine-et-Oise, an hour's rail from Paris, on the Brest railway (Versailles, left bank). Its Gothic church is remarkable for its evident antiquity, being of the style prevalent in the eleventh century. It contains a picture by Vanloo, the Vision of St. Hubert. But its chief attraction lies in the château and park, formerly belonging to the Counts of Toulouse. Francis I. died here, and the chamber is still shown where he was wont to hold his levees. Adjoining are rooms once inhabited by Diane de Poitiers. The Duke de Guise visited the château several times; Catherine de Medicis and Charles IX. took refuge in it during the battle of Dreux. It was also inhabited by Rabelais, Tallemant des Réaux, and Voiture. Madame de Maintenon lived here with Louis XIV., who held his court in this château for several years. It was neglected by Louis XV., but Louis XVI. and Marie Antoinette often chose it for their residence. Napoleon slept here for the last time previous to his taking refuge at Rochefort. Charles X. visited it frequently for

their drunkenness to escape, perished miserably, suffocated by the heat and smoke, thus completing the horrible catastrophe in the cellars; the number of these wretched victims has never been ascertained. Very few of the pictures or other articles of value were rescued. On the grounds stood a beautiful little pavilion, used by the young princes and their guests as a smoking-room, the walls of which were decorated with pipes of every description, some of them most curious and valuable. These were all carried off and the pavilion burnt to the ground.

hunting; it was here he signed his abdication, Aug. 2d, 1830. It was then invaded by the Parisians, and the people returned to the capital in the carriages of the court. There is a ferruginous spring in the vicinity.

The Palace—is composed of two wings, at right angles to each other, and having at each corner an engaged circular turret surmounted by a spire, besides a massive round tower crowned with battlements, a remnant of the ancient fortified castle which stood here in the 14th century. A balcony runs all round the first story on the garden side. On entering the palace from the court, we are ushered into the *Salon de Réception*, a fine room, overlooking a flower garden which borders on a sheet of water branching out into the park in three directions. From this spot we see the *Pavillon des Roches*, a small summer-house on an islet of that name, where a grotto exists called *la Marmite de Rabelais*, because frequented by that great satirist. It was a favourite retreat of Napoleon I., and has been thoroughly repaired. The next room to the left is that in which Charles X. signed his abdication in 1830; adjoining is his bed-room. Returning to the *Salon*, a door opposite leads by a few steps to the dining-room, entirely wainscoted with finely carved oak. Here a door gives access to a small chapel situated in one of the turrets; its walls still display the emblems of Louis XVI. Next follows the *Salle de Billard*, now bereft of its billiard-table. On the wall facing the windows we see a large map of the Arrondissement of Rambouillet, in the proportion of 1 to 7200; it was partly executed by Louis XVI. Next follows a *Salon*, the only apartment possessing some elegant Beauvais furniture; then a *Salon d'Attente*, and two other rooms, one formerly the library, and the other the study, of Napoleon I. It was in this room the annexation of Holland to France was decreed in 1810. All these rooms are remarkable for the beautiful oak carving which covers the walls. Most of the cast-iron plates of the fire-places display the arms of the Counts of Toulouse. We next come to the *Salle de Bain*, a room painted with arabesques and views of Rome, the Tuileries, etc., in medallions. Adjoining this is Napoleon the First's bedroom. Marie Louise slept here for the last time on the night previous to her departure for Vienna in 1814. Proceeding to the upper story, we enter three apartments, once inhabited by Queen Hortense. A winding staircase now leads to the uppermost story, where we find the room in which Francis I. died; it is situated in the large round tower. The low ceiling, and the dilapidated condition in which it is, give it more the appearance of a garret than a regal

apartment. From its window we perceive the flat surface of a grove or *quinconce* of 670 lime-trees cropped in the old French fashion; it is a remarkable specimen of that style. Descending to another part of the second story, we enter a suite once inhabited by the Duchesse de Berri, and another occupied by the Duchesse d'Angoulême, who slept here for the last time on the 29th of July, 1830. Adjoining is the *Galerie*, now bare, but once filled with the collection of pictures belonging to the Duc de Penthièvre, the brother of Louis Philippe's great grandmother. Descending to the ground-floor, we pass through a series of rooms containing the kitchens, the *Salle des Gardes*, etc., and a small room entirely covered with Dutch tiles of Louis XIV.'s time, with views of Dutch scenery in blue on a white ground. Some of those which cover the floor date as far back as Francis the First's time. Returning, we enter the *Salle de Mars*, a large hall, with its walls entirely incrustated with grey and red marble; it was the great dining-hall of the court. The walls are here upwards of seven feet in thickness. The total number of apartments in the palace is 71, with 69 chimney pieces, most of which are remarkable for their costly marble and fine sculpture.

The Park and Gardens.—Of the 35,000 acres which compose the park and adjoining forest, upwards of 30 are covered by the canals, ponds, and rivulets which intersect it in every direction, and are stocked with the finest carp. It possesses splendid avenues, one of which is remarkable for a curious kind of tree, the *taxodium* (or cypress) of Louisiana. Some of its seeds having been brought over in Louis XIII.'s time, and carelessly thrown on a heap of rubbish, germinated, and at length attracted the attention of the gardeners by the curious shape of the leaves. They were then taken care of, and have now risen to an enormous size, averaging 120 feet. The gardens adjoining the palace were laid out by Lenôtre.

On leaving the château, a road leads to the *Laiterie de la Reine*, a Doric pavilion built by Marie Antoinette, and situated about half a mile from the palace. It contains two rooms, the first of which is circular, surmounted by a cupola; around the walls are slabs of white marble resting upon elegant consoles, where basins of fresh milk were placed for the Queen and her suite. In the middle of this room is a magnificent round table of white marble, with a mosaic of coloured marble in the centre. The adjoining room is rectangular, the back ground being occupied by an artificial grotto, with rocks forming a rustic basin, in the centre of which is a beautiful marble statue of

Venus entering the bath, executed by Beauvallet in 1811. There is a reservoir for water on the roof of the building, which it takes two men to fill, when occasion requires, by the aid of pumps. The water is then let into the grotto, and falls over the shoulders of the Venus, while at the same time four *jets d'eau* issue from the pavement. The floors of both these rooms are of polished marble, white and red, and the general effect is beautiful. The domestic that shows this will also conduct the visitor to a pavilion close by, called the *Pavillon des Quatre Saisons*, from four excellent grisailles by Sauvage, representing the seasons, and which adorn the walls of the principal chamber, which is circular. Louis XVI. and Marie Antoinette used to breakfast here in the summer season. Napoleon I. also used to visit this place very frequently. The stranger should next visit *Les Coquillages*, a small rustic lodge a short way off in the park, all decorated with shells tastefully arranged. Close to this spot, under some trees, is a large stone on which Napoleon I. was often seen to spread out his plans and maps when projecting a campaign. The forest adjoining covers upwards of 30,000 acres of ground, and measures 50 leagues in perimeter.

The Farm.—A few minutes' walk along the road to the right of the *Laiterie* leads to what was the Emperor's farm, graced with the following motto over the gate from Virgil's *Eclogues*:

"Curat oves, ovumque magistros."

The land pertaining to this farm is about 400 hectares. Opposite are the *Bergeries*, founded in 1785 by Louis XVI. on the recommendation of M. d'Angevilliers.

ROMAINVILLE—a village overlooked by the fort of that name, two miles from Paris, and affording one of the finest views in the environs. The wood is much frequented.

ROSNY—a village on the Mulhouse railway (Strasburg line), east of Paris. It is only remarkable for the fort which bears its name, and which, in conjunction with those of *Noisy* and *Nogent*, between which it lies, received the first fire of the bombardment opened by the Prussians on the 27th of December, 1870. In front of it lies the plateau of *Avron*, which played an important part in the pitched battle of Champigny (see p. 389). It was occupied by the French with heavy artillery November 30th, and held by them until the 29th of the following month, when they were shelled out of it. The plateau rests on an immense grotto, an old quarry, which proved an excellent shelter for the troops.

RUEIL.—This town is situated at the distance of three leagues and a half from Paris, and about half a mile from the St. Germain railroad. It possesses a church, remarkable both for



(DESTROYED) PALACE OF ST CLOUD. (OCT. 13TH 1870)



SEVRES PORCELAIN MANUFACTORY.



PALACE OF ST GERMAIN.

its Norman architecture and the monuments it contains. The steeple and transepts were reconstructed in 1857, but the rest of the church dates from 1603. The interior consists of a nave and two aisles; in the choir, fronting the nave, stands a monument to Count Tascher de la Pagerie; but the chief objects of interest are the monuments to the Empress Josephine and Queen Hortense, occupying the lateral chapels of the choir. The first, in the right-hand aisle, executed in white marble by Cartellier, consists of an arch surmounted by raking cornices, and supported by four Ionic columns resting on a basement; the Empress is represented kneeling on a cushion in the act of prayer. The basement bears the initials J. B., and the inscription: *A Joséphine, Eugène et Hortense, 1825.* In the opposite aisle stands a nearly similar monument to Queen Hortense, erected by Napoleon III. The Queen is kneeling in sorrowful meditation; above is the Angel of Resignation, by Barre. The basement bears the inscription: *A la Reine Hortense, son fils Napoléon III.* From this chapel a flight of 22 steps descends into a vault underneath, where the mortal remains of the Queen are preserved in a sarcophagus, profusely sculptured and gilt. It is surmounted by the arms of Holland, and an inscription records the dates of the Queen's birth and death. On the intrados of the arch above we see the monogram "E. H." (Eugénie Hortense.) The carved wood-work of the organ was brought hither from Florence, by order of the Emperor. It is the work of Baccio d'Agnolo, a contemporary of Michael Angelo.

SAINT CLOUD.—This small town, situated on the Seine, 2 leagues west of Paris, was so called from St. Clodoald, grandson of Clovis, who, having escaped when his brothers were murdered by their uncle Clotaire, concealed himself here in a wood, and lived as a hermit. Being canonized after his death, the former name of the place, *Novigentum*, was altered to its present appellation. It was burnt by the English in 1358, and again by the party of the Armagnacs in 1411. It was at St. Cloud that Henry III. was assassinated by Jacques Clement, in 1589; Henrietta, the consort of Charles I., of England, died here in 1670; and here the *coup d'état* of the 18th Brumaire (10th November, 1799), which placed Bonaparte at the head of the government of France, was effected. In 1815 the capitulation of Paris was signed at the palace; and here also, in 1830, Charles X. signed the famous decrees which caused the revolution of July, and received the first tidings of it. The town lies on the slope of a hill, and is, in summer, owing to the railroad and steamers (see page 3), a place of daily increasing resort. It was utterly destroyed during the siege of 1870,

REPORT OF THE



(DESTROYED) PALACE OF ST CLOUD. (OCT. 13TH 1870)



SEVRES PORCELAIN MANUFACTORY.



PALACE OF ST GERMAIN.

together with its splendid palace, the favourite summer abode of the Sovereigns who had reigned in France since the beginning of this century. After several days' severe shelling from the Mont Valérien in order to dislodge the Prussians, a fire at length broke out in the palace on the 13th of October, and consumed it. As for the town, after being half reduced to ruins by the French artillery, it was ultimately set fire to by the Prussians.

All the ground adjoining St. Cloud possesses historical interest in connexion with the great siege of 1870. On the brow of the hill overlooking the town, lies the Park of Montretout, where the Prussians had erected a formidable redoubt, threatening the Point du Jour, as that part of Paris is called which comprises Auteuil and Passy. The Mont Valérien fortunately neutralized the redoubt of Montretout, which was more than once attacked and taken by the French, especially on the last great field-day of the 19th of January, 1871, when the Château of Buzenval, situated a little further west on the slope of the hill, was also taken. The battle, though bloody and honourable, was a hopeless one, Paris being already at that date on the verge of famine.

The Prussians were strongly established at Garches behind Montretout; they had a large park of artillery at La Celle St. Cloud, and their lines extended as far as St. Germain inclusive.

The GRAND PARC extends from the Seine and the road from Sèvres to St. Cloud, to the back of the hill, and is about four leagues in circumference. The entrance is near the bridge; a wide avenue of chestnut-trees runs parallel to the river. To the right are plantations of chestnuts and limes, in the midst of which is the grand cascade. The entrance from Sèvres is between two Doric pavilions at the foot of the bridge. The park is beautifully diversified, presenting varieties of wood, water, level sward, and picturesque acclivities. Several points on the higher parts of the grounds command admirable glimpses of the surrounding scenery. (1) The cascade of St. Cloud, the joint work of Lepautre and Mansard, is divided into *la Haute Cascade* and *la Basse Cascade*; at the summit of the first is a group, by Adam, representing the Seine and Marne, each reposing on the urn from which water issues. Upon an elevated flight of steps are placed urns and tablets, from which water falls into basins situated one under the other, the last supplying by means of an aqueduct the lower cascade, which is

(1) We advise the visitor who comes from Paris to St. Cloud by railway (rive droite), to take his seat on the *left* side of the carriage, by which he will occasionally obtain lovely prospects.

separated from the upper by the *Allée du Tillet*. The *Basse Cascade* nearly resembles a horse-shoe in form, and is remarkable for the abundance and rapid descent of its waters, which fall in sheets from one basin to another into a canal 261 feet in length, by 93 in its greatest breadth, along which are 12 *jets d'eau*. The *grand jet d'eau*, known by the name of the *Jet Géant*, is to the left of the cascades, in front of a fine alley; it rises with immense force to the height of 140 feet from the centre of a basin, and throws up 5,000 gallons per minute. The waters generally play every second Sunday in summer (1). One of the finest spots in the park is that on which stood the *Lantern of Demosthenes*, now in ruins. From the summit a splendid view was obtained of Paris and its environs.

A stone bridge of fourteen arches connects St. Cloud with the opposite bank, and the town of Boulogne, a place of above 7,000 inhabitants, which gives its name to the well-known wood (see p. 380).

The FÊTE of St. Cloud begins every year on the 7th of September, and lasts three weeks. It is held in the park, and is well worth visiting.

The high road takes us to *Garches*, a small commune, remarkable for the extensive buildings of the *Hospice de la Reconnaissance*, founded by M. Brezin, for the reception of disabled workmen belonging to certain trades (see p. 111).

Opposite this an avenue leads to *La Marche*, a village celebrated for its race-course (see p. 378), and continuing along the avenue we arrive at *Ville d'Array*, whence we may return by the Versailles railway (right bank) to Paris.

ST. CYR—a village six leagues south-west of Paris, is celebrated for the *Maison de St. Cyr*, founded by Louis XIV. in 1686, at the solicitation of Mme. de Maintenon, for the education of 250 young noble ladies. On the death of the king, Mme. de Maintenon retired to it, and died there in 1719. The plans were furnished by J. H. Mansard. In 1793, this institution was converted into a military hospital, and in 1806, Napoleon ordered the military school of Fontainebleau to be transferred to St. Cyr, where it has since remained, under the title of *École spéciale militaire de St. Cyr*. The number of pupils is upwards of 300, who are admitted from the ages of 17 to 20, after a severe examination. Pupils pay 1,500 fr. annually, besides an allowance for wardrobe and equipments. They stay two years, and leave with the rank of sub-lieutenants of infantry, cavalry, marines, or the staff. The uniform is distinguished by a sky-blue collar.

(4) The day is announced beforehand in *Galignani's Messenger*.

ST. DENIS—a town five miles north of Paris, on the Northern railway-line, and containing about 9000 inhabitants. (1)

History.—This town owes its celebrity to its ancient Benedictine Abbey, and to the circumstance of the kings of France having chosen the abbey-church for their place of burial. A chapel was founded here in honour of St. Denis about 250, in which Dagobert, son of Chilperic, was buried in 580, being the first prince known to have been interred within its walls. Dagobert I. founded the abbey of St. Denis in 613; and Pepin, father of Charlemagne, commenced a new church, which was finished by his son, and consecrated in 775. Of this edifice nothing now remains except the foundations of the crypt. Suger, abbot of the monastery during the reign of Louis VII., demolished the church, and built a more majestic one in 1144, of which the porch and two towers remain; the rest of the building was reconstructed by St. Louis and his successor, between 1250 and 1281. In 1373, Charles V. built the first chapel on the right of the entrance, and now forming part of the *Chœur d'Hiver* (see p. 417), as a place of sepulture for himself and his family. The kings and princes of France were interred in this Abbey until 1789; the church and vault of the Bourbons were likewise chosen by Napoleon I. as a place of sepulture for the princes of his own dynasty. The *oriflamme*, in ancient times the sacred banner of France, was kept at this abbey; and no church in the kingdom was so rich in relics and sacred ornaments. All these were dispersed at the revolution of 1789, when one of the most remarkable acts of desecration took place ever recorded in history. On the motion of Barrère, the National Convention, on the 31st of July, 1793, decreed that the tombs of the *ci-devant* kings at the Church of St. Denis, and elsewhere, should be demolished, and on the 12th of October the work of destruction commenced. The first tomb opened was that of Turenne, whose body was found in such perfect preservation that it was exhibited for the space of eight months in the sacristy. At the suggestion of Prof. Des fontaines, this tomb was afterwards removed to the Jardin des Plantes, and thence to the *Musée des Monuments Français* (see p. 289). On the 23rd of November, 1799, it was, by order of the Consuls, removed to the Invalides, then called the *Temple de Mars*. The first body extracted from the vault of the Bourbons was that of Henry IV. It was exhibited for two days, during which casts were taken of the face (see p. 319.)

(4) Trains start from and to Paris every hour. Omnibuses, for which no extra charge is made, convey visitors to and from the Abbey. In the days of February, 1848, a mob attacked the railroad station, set fire to it, and tore up the rails for several miles.

On the same day (the 14th of October) the remains of Louis XIII. and Louis XIV., of Marie de Médicis, Anne of Austria, Marie Thérèse, and Louis the Dauphin, son of Louis XIV., were disinterred. The body of Louis XIII. was in good preservation; that of Louis XIV. was of the deepest black, and that of the Dauphin was in a state of liquid putrefaction. In the coffins of Charles V. and his queen, Jeanne de Bourbon, several articles of value were found in perfect preservation. The coffins of Charles VI. and Isabella of Bavaria, his consort, contained nothing but dry bones. In that of Henry II. two hearts were found, but no inscriptions whereby to identify them. The body of Louis X., le Hutin, lay in a stone coffin lined with lead; beside it lay a brass crown covered with rust, and part of a sceptre. The tomb of Dagobert was opened by torchlight. The bodies of this king and his queen Nanthilde lay together, enveloped in silk, in a wooden box lined with lead, and divided into two parts, with the inscriptions—" *Hic jacet corpus Dagoberti*;" " *Hic jacet corpus Nanthildis*." The king's head was severed from the body; the head of the queen was missing. All the bodies were conveyed to the Cimetière de Valois, opposite the northern porch, and thrown into two trenches dug for the purpose, and the lead of the coffins was used up for bullets. It was also seriously proposed to demolish the whole abbey, and this idea was very near being adopted. The lead, however, was torn from the roof for bullets, and the structure left exposed to all the inclemency of the weather until 1797, when it was again proposed to pull it down and form a market-place on its site. It was saved at the intercession of M. Petit-Radel, architect of the public edifices, but it is only since the Consulate that the work of restoration has been in progress with little interruption. Many of the monuments had fortunately been saved by being sent to the *Musée des Monuments Français*.

Exterior.—The façade of this church, although at present mutilated by the demolition of one of its towers, and much damaged by Prussian shells, is extremely imposing. The southern tower, which still remains, is square, and flanked at its corners with four turrets, crowned with a Gothic balustrade running all round its steep quadrangular roof. Its total height is 190 feet (1). A crocketed gable and rose window are seen behind the battlements which crown the main body of the church, which is divided into three compartments by four turreted buttresses. The upper frieze of the northern com-

(1) It may be ascended for a small fee. From the top a splendid panorama, measuring upwards of 200 kilometres in circuit, will be enjoyed.

partment is decorated with the figures of four kings of France, viz., Clovis, Dagobert, Pepin, and Charlemagne. Below this there are two pointed windows resting on a second frieze enriched with sculpture, in nine compartments; three windows more, one only of which is open, follow just above the northern entrance, formed by a series of retiring pointed arches resting on slender clustered pillars. Curious devices in haut-relief, representing the labours peculiar to each month, adorn the jambs of this entrance. The bas-relief in the tympan is a rude illustration of the surrender of Calais to the English in 1347, under Edward III. In the upper frieze of the southern division of the front, the series of kings is continued with Hugh Capet, Robert, Louis le Gros, and Louis VII.; the remaining design is symmetrical with that already described. The devices on the jambs of the southern portal represent the signs of the zodiac, and the bas-relief of the tympan represents the Martyrdom of St. Denis. The central division of the facade is pierced with a large rose window which now forms the dial plate of a clock. Below this there is a row of three windows, the central one only being open, the tympan of the others being filled with Latin inscriptions.

The central portal below has four retiring arches, with figures of saints in haut-relief, and resting on sculptured clustered columns. In the tympan above we see the Last Judgment, Christ about to judge, and the Virgin interceding for sinners. The gates are adorned with tracery and medallions in cast iron, containing bas-reliefs relating to the Passion and Resurrection.

Interior.—This magnificent and costly edifice is cruciform, and consists of a nave and two aisles, with lateral chapels. Its total length is 355 feet, breadth 121 feet, and height of vaulting 85 feet. Both the nave and choir, with the transepts, have a light triforium and clerestory windows; the groinings spring from clustered capitals. In the aisle to the right on entering we find, after the door leading to the tower, the *Chœur d'Hiver*, consisting of five chapels thrown into one, thus forming a kind of church by itself, lit by five windows decorated with stained glass. Over the high altar is the martyrdom of St. Denis, painted by Krayér, a pupil of Rubens. The panel of the altar is adorned with painted and gilt haut-reliefs in compartments, representing scenes from the life of Jesus Christ. In the embrasure of the second window is an altar in white marble with a statue of the Virgin and Child. The robes of the statue and the panels of the altar are interspersed with agates, cornelians, and other precious stones. Some old engravings of saints and abbot

on stone are encased in the walls and between the windows. There is one of colossal size on the wall opposite the high altar, to the memory of the Abbot Antoine De la Haye, who died in 1550. In the other aisle there are five chapels painted in the Byzantine style with scriptural subjects. In the walls of the first are several old bas-reliefs. The altar-piece illustrates the history of Christ, carved in oak in nine compartments, and appears to be of the fifteenth century. The stained glass in the window represents the scenes of the Passion. In the second chapel old bas-reliefs are encased in the walls. In the 3d, is the statue of St. Jerome over the altar, which is of white marble, and sculptured with 3 compartments in the upper panel, and one in the lower, in the style of the 14th century. In the window is the history of St. Barbara in stained glass, dating from 1541, in 10 compartments. In the 4th, the window is enriched with stained glass, representing the 4 Evangelists. The altar of the 5th chapel is remarkable for its gorgeous decorations and gilt and painted haut-reliefs. On the upper panel are 11 medallions with delicate miniature paintings of sacred subjects. On an old stone slab encased in the wall, is engraved the plan of the abbey. To see the choir, the visitor must apply to the porter in the right aisle, for a guide. He will remark the magnificent circular windows that adorn the transept and then see, in the northern transept, the two magnificent monuments of Louis XII. and Anne of Brittany, and Henry II. and Catherine de Médicis. The former was executed in white marble by Paolo Poncio. The effigies of Louis XII. and his queen are represented on a rectangular cenotaph surrounded by 12 arches supported by beautiful composite pilasters adorned with arabesques, beneath which are placed statues of the 12 apostles. The whole rests upon a pedestal enriched with bas-reliefs representing the wars of the French in Italy, the triumphant entry of Louis XII. into Genoa, the battle of Ravenna, and the battle of Agnadel. Above the cornice are kneeling statues in white marble of Louis and Anne. In the wall opposite to this is an ancient alto-relievo, representing the death of the Virgin, with the Apostles. The monument of Henry II. was executed by Germain Pilon, after designs by Primaticcio. It is 14 feet in height by 10 in breadth, and 12 and a half in length. It is adorned with twelve composite columns of deep blue marble, and 12 pilasters of white marble. At the angles are four bronze figures representing the cardinal virtues. Henry II. and Catherine, in white marble, repose on a couch. Opposite, in the southern transept, is the sumptuous tomb of Francis I. and Claude of France. This monu-

ment, after the designs of Philibert Delorme, was erected in 1550. Effigies of Francis and Claude repose upon a plinth of black marble placed on a cruciform basement, ornamented with bas-reliefs representing the battles of Marignan and Cerissoles; the figures were executed by Pierre Bontemps. Above rises a grand arch enriched with arabesques and bas-reliefs by Germain Pilon. Sixteen fluted Ionic columns support the entablature, above which are placed five statues of white marble in a kneeling posture, namely, Francis I.; Claude, his queen; the Dauphin and the Duke of Orleans, sons of Francis and Claude; and the Princess Charlotte, their daughter. The subordinate ornaments of this splendid monument were executed by Ambroise Perret and Jacques Chantrel.

Sacristy.—We are now conducted to the Vestry-room, a long circular arched chamber of Doric architecture, containing ten paintings illustrating events connected with the abbey. They are: 1, the Coronation of Marie de Médicis at St. Denis, a copy from Rubens, by Monsiau; 2, Charles V. and Francis I. visiting the abbey, by Gros; 3, Death of Louis le Gros, by Monjaud; 4, Philippe le Hardi offering to the abbey the relics of St. Louis, by Guérin; 5, St. Louis receiving the oriflamme, by Barbier; 6, St. Louis restoring the tombs, by Laudou; 7, Charlemagne at the consecration of the church, by Meynier; 8, Funeral of Dagobert, by Garnier; 9, the Preaching of St. Denis in Gaul, by Monsiau; 10, the remains of the kings recovered in 1817, by Heim. The doors of this sacristy are adorned with beautiful carvings of the time of Francis I. For an additional fee the visitor will be shown the "Trésor," containing the regalia of the early French monarchs, consisting of gold crowns set in precious stones, an imitation of Charlemagne's crown, the original of which is at Aix-la-Chapelle, etc., besides chalices and other church utensils.

The monuments which were preserved in the undercroft are now arranged in the chapels, except those of the Bourbon dynasty which really contain their mortal remains, viz., Louis XVI. and Marie Antoinette; the Duc de Berri and his two children; the Prince de Condé, the Duc de Bourbon, Madame Victoire Elisabeth de France, daughter of Louis XV.; Louis VII., Louise de Lorraine, and Louis XVIII. Under a Gothic canopy, erected to the right at the entrance of the choir, we see the tomb of Dagobert and his queen Nanthilde, restored to its former state. This monument of the 12th century, had been sawn in two in 1816, so as to separate the back, the sculptures of which relate to the queen, while those of the front allude to a curious legend in reference to the king, Montfaucon

relates that one Ansoald, returning from his embassy to Sicily, landed at an island where there was an aged hermit named John, with whom he entered into conversation, and was told by him that having prayed to God for Dagobert's soul, he saw on the sea some devils, who kept the king bound in a skiff, and beat him with Vulcan's hammers (!); that Dagobert called to his aid Saints Denis, Martin, and Maurice, who delivered him and conveyed his soul to Abraham's bosom. This legend is exemplified in the bas-reliefs of the tomb above alluded to.

Little more remains to be said of this ancient abbey. Besides the remains of the princes above stated, the hearts of Louis XIII. and Louis XIV. are still preserved here in silver caskets. The church is also remarkable in other respects. The stained glass of the clerestory windows forms an illustrated, historical, and chronological series of the principal events connected both with the rulers of France, 56 in number, and 72 popes and abbots, in reference to the church, from St. Denis to Napoleon. A profusion of enamel paintings will be seen besides in every part of the church (1). The person that conducts the visitors expects a fee. Adjoining the church, in the buildings of the monastery, is the *Maison d'Education de la Légion d'Honneur* (see p. 94).

Town.—It contains a small theatre, several manufactories, an abattoir, and the parish church, a tolerable specimen of architecture. Three considerable fairs are held here annually. This town, though protected by the three forts *de l'Est, de la Double Couronne*, and *la Briche*, was unmercifully shelled by the Prussians from the 21st of January, 1871, until the capitulation, on the 28th. Drancy and Bondy, eastwards, also suffered greatly. The Prussians had their park of artillery on this side at Gouesse, and batteries at Epinay, Villeteuse, Pont-Iblon, le Blanc-Mesnil, &c.

ST. GERMAIN EN LAYE—is a town of 12,000 inhabitants, 5 leagues west of the capital, or an hour's ride by rail from the terminus in the rue St. Lazare. Louis le Jeune resided here in 1143 in a small chateau, which Francis I. afterwards replaced by a palace. Henry II., Charles IX. and Louis XIV. were born, and Louis XIII. died, here; Henry IV. began the terrace, which was completed by Louis XIV., who fixed his residence at St. Germain after the death of his mother. He afterwards presented the palace to Madame de Montespan. It was subsequently occupied by James II., of England, who kept his court there for twelve years, until his death in 1701. Under Louis XV., Louis XVI., and Napoleon I., the

(1) The chapter of St. Denis consists of 6 canons of the first class, all bishops; 8 of the second, and 36 honorary ones.

palace was pretty nearly abandoned, and has but lately been restored. It is a pentagonal pile, with a tower at each angle, and surrounded by a fossé and wall. It now contains the

Gallo-Roman Museum, of recent creation, and devoted to antiquities dating from the quaternary period down to the time of Cæsar. The first room contains relics of the quaternary, or pre-historical period; flint implements found together with the bones of extinct animals, &c. In the second room we find the *megalithic* period, showing the state of rudimentary art among the tribes that raised those stupendous masses of stone we see at Stonehenge, at Carnac, and other places. Here also is M. Van de Poel's collection of Javanese pre-historical implements, presented by him in 1868 to the French Government. The third room contains the great *dolmen* or tumulus found at Gavrinis, remarkable for the rude characters engraved on its inner surface, and which probably never will be deciphered. The fourth contains Gallic inscriptions and medals: from this an elegant staircase, built under Francis I., leads to the second story, where other rooms display specimens of the lacustral period, then others of the age of bronze, such as swords, necklaces, poniards, and even pottery and woollen stuffs; and, to conclude, remains of the Gallic period, from Brennus to Cæsar. Roman antiquities brought over from the site of the Palace of Augustus, purchased at Rome by Napoleon III., were, before the war, to be exhibited here. Open to visitors every day except Monday, from 11 to 5.

Church.—On the Place du Château, fronting the Palace, is the church of St. Germain, approached by a fine Doric portico consisting of four columns in front, surmounted by a sculptured pediment. The interior is slightly cruciform, of the Ionic order, and has a nave and two aisles. In the first lateral chapel to the right there is a handsome Doric tomb of white marble, (1) erected to the memory of James II. by Geo. IV. of England. The whole church has been painted in the Byzantine style.

The *Theatre* of St. Germain stands on the Place du Théâtre; it was fitted up by M. Alexandre Dumas, the novelist. On the opposite side, between the Palace and the railway terminus, we find the entrance to the far famed

Terrace—commanding one of the most splendid views in Europe. It is 2,400 metres in length by 30 in breadth, and is accessible on the river side by several flights of steps. It is skirted on the opposite side by the *Parterre*, a delightful public walk, with avenues of secular chestnut-trees, and

(1) It bears the following inscription on the cornice: *Regio cinerum pietas Regia* (to royal ashes royal piety).

grounds laid out in flower-beds intersected with gravel-walks and clusters of ornamental shrubs and trees.

As the Prussians in 1870 remained in undisputed possession of this town during the whole siege, it scarcely suffered at all from the war. The

Forest of St. Germain extends over a surface of 8000 acres, the wall of which measures about 30 miles in circuit. Two annual fairs are held in this forest, one called *Fête de St. Louis*, the other *Fête des Loges*. The first takes place at the entrance, near the Poissy gate, on the Sunday after the 25th of August, and lasts three days. The second, which also lasts the same time, begins on the first Sunday after the 30th of August, and is held near the Château des Loges, a house dependent upon the Maison d'Education de la Legion d'Honneur de St. Denis (1). This fair is very picturesque, particularly at night.

The elevated position of St. Germain renders it salubrious, and it is a favourite resort of the Parisians. In winter, however, the air is keen. The last railway-station but one, counting from Paris, is that of *Vésinet*, where the visitor may alight to visit the pretty

Parc du Vésinet—where a cluster of charming villas has sprung up into existence through the instrumentality of a private company. Three artificial lakes, connected by streamlets spanned by rustic bridges, enliven the prospect, while periodical concerts are given on the *Pelouse des Cascades*, where picturesque cascades issue from an artificial ruin.

A few minutes' walk from the last-named station will bring the visitor to a wide avenue, leading to the

Asile du Vésinet, an establishment for the reception of sick workwomen. It stands in the centre of a large piece of ground given by Napoleon III., and laid out as a garden. The buildings enclose three courts, the middle one open in front with a basin and jet of water in the centre, the other two provided with a covered gallery for exercise in bad weather. The buildings enclosing the two lateral courts are connected at the further end of the central court, or *cour d'honneur*, by the principal edifice, consisting of a ground floor and first story. The principal entrance, situated in a central pavilion, gives access, first, to covered galleries right and left, and then to a vestibule

(1) It is situated at the end of an avenue to the right of the railway terminus, and was formerly a convent of Augustin friars, founded by Anne of Austria. There still exists a small pavilion at the end of the garden, where that queen occasionally passed a few hours in solitude. Madame Dubarry was exiled there during the last illness of Louis XV,

in front, which leads to two refectories right and left, and occupying the whole ground-floor. The second story contains the chapel, situated in the centre, and flanked by two *promenoirs*, or large rooms for exercise in winter; these occupy, with the chapel, the whole extent of the principal building, and have an open balcony in front. The lateral buildings contain rooms with four or five beds each; many of the rooms are also provided with cradles. These and the bedsteads are of iron; all the rest of the furniture is of oak throughout. The number of beds for adults is 300. The inmates are all convalescents sent hither from other hospitals, and are kept here three weeks, except in cases of relapse. Those that work are remunerated. The establishment covers 100 acres, and has cost 2,500,000 fr.; it is under the control of the Minister of the Interior.

ST. LEU TAVERNY—on the Northern railroad, Franconville station, celebrated for its château and park, which before 1789 belonged to the Duc d'Orléans, and was the favourite residence of Mme. de Genlis. Napoleon I. gave it to Queen Hortense, and after the Restoration it became the property of the Duc de Bourbon, who ended his days here in a mysterious manner (see p. 258 n). Napoleon III. erected a monument in the church to Queen Hortense.

ST. MAUR-LES-FOSSÉS.—a village near Vincennes. Near it is the *Canal St. Maur*, a curious tunnel, 1,800 feet in length by 30 in width and height, cut through the rock for shortening the navigation of the Marne.

ST. OUEN—a league and a half north of Paris, on the left of the road to St. Denis, is known for its château, where Louis XVIII. stopped on his return to Paris in 1814, and where he promised a charter to the nation. The château, built in 1660, was bought by Louis XVIII., who, after embellishing and furnishing it, presented it to Madame du Cayla. This spot possesses a number of subterranean storehouses for corn, where it is kept undamaged for several years; also an ice-house, supplying Paris with about 6,000,000 kilos. a-year. (1)

SCEAUX—is a large village, 2 leagues south of Paris, with 1800 inhabitants. A château, erected here by Colbert, was demolished in 1789, but the mayor of Sceaux and some other persons bought the *Ménagerie*, which they converted into a place of amusement. Every Sunday in summer there is a *bal champêtre* given in it. The church of St. John the Baptist is an old buttressed and pinnacled building, containing some tolerable paintings and sculpture. On a grass plot adjoining

(1) Ice-houses at Gentilly and La Villette also supply Paris, each furnishing about 3,000,000 kilos.

the church, the place where Florian, the elegant writer, lies buried, is marked by a granite pillar bearing his bust. The railway was expressly constructed to try M. Arnoux's system of locomotives and carriages; the former, having small oblique wheels pressing against the rails, besides the usual vertical ones, effectually provide against the train's running off the rails. The carriages are hinged together, and so constructed, that both the fore and hind wheels may turn freely under them. The railway is constructed with a gauge of 6 feet (Mr. Brunel's gauge being 7, and the narrowest admitted hitherto $3\frac{1}{2}$), and the sharpest curves have been purposely introduced to give the system a fair trial. The train describes at each terminus a curve of 82 feet radius; the smallest radius on the line is 98 feet, and the largest 279 feet, results hitherto deemed impossible. The total length of the railway is 6 miles and a half, which are performed in 25 minutes, and might be in 10.

SÈVRES—two leagues west of Paris, is situated on the high road leading to Versailles, and is known to have existed in 560. It is celebrated for its magnificent manufactory of porcelain, which is now rebuilt in the Park of St. Cloud. It was formed in the Château de Vincennes, in 1738, but in 1756, the farmers-general purchased the manufactory and transferred it to Sèvres. Louis XV., at the solicitation of Madame de Pompadour, bought it of them in 1759, and since then it has formed part of the domains of the State. This establishment consists of three distinct parts: the show rooms or *magasins*, the museum, and the laboratories or *ateliers*. In the show-rooms the visitor will perceive, besides table and tea-services, of from 5,000 to 15,000 fr. value, splendid trophies, statuettes, vases, tables, cabinets of all sizes, admirable paintings upon porcelain, copied from the best masters with a nicety of execution and truth of colour rarely attained on canvas. The prices of these range between 25,000 fr. and 40,000 fr. MM. Schild, Langlois, and Joseph Richard, are among the most esteemed of the artists in this branch; MM. Roussel, Bulot, Cabot, and Palandre, are the best for flowers.—The specimens of stained glass are very beautiful. The *Museums* contain a complete collection of foreign china, and the materials used in its manufacture; a collection of the china, earthenware, and pottery of France, and the earths of which they are composed. Louis XVI. enriched this museum with a fine collection of Greek vases. The models and specimens, which comprehend every kind of earthenware, from the coarsest pottery to the finest porcelain, forming a complete illustration of the history of the art, are arranged on shelves in the following order—1. Etruscan

vases, antique pottery, Grecian, Roman, and Gallic. 2. Foreign earthenware, delft-ware, and stone-ware, with some delft-ware of the 15th century, the first that was glazed, being the original specimens of Bernard Palissy, the inventor of common glazing. 3. French earthenware, delft-ware, and stone-ware, dating from 1740. 4. An interesting representation of the manufacture of porcelain from the clay in its rude state to the finishing. 5. Porcelain of China, Japan, and India. 6. Porcelain of the different manufactories of France, arranged in chronological order, with a progressive table of the qualities and prices to the present day. 7. Porcelain of Prussia, Brunswick, Venice, Lombardy, and other parts of Italy. 8. Porcelain of England, the Netherlands, Spain, Portugal, Saxony, Austria, and Bavaria. 9. Specimens relating to the colouring of porcelain, glass, and earthenware, and of the defects to which it is liable. Among the objects which will claim more particular attention is an old mosaic of coloured earthenware, encrusted in the floor, representing the British arms under different dynasties; also a stove in fayence, in the shape of a model of the fortress of the Bastille, presented to the Convention by M. Ollivier, who fashioned it; a stove in fayence of Louis XIV.'s time, brought over here from Versailles; models of Assyrian antiquities executed by Mr. Hartley; old bricks of the 10th century; enamelled metal of the 14th century; and specimens of imitations of pearls and precious stones, according to methods invented by the late talented M. Ebelmen.

The *ateliers* of the establishment are on the ground floor. Visitors are first shown a room with whirling tables, at which the throwers and turners sit, gradually creating those beautiful forms for which Sèvres porcelain is so esteemed. The clay is prepared and ground at a water mill about five minutes walk from the manufactory, and brought here ready for use. The process of casting is resorted to when very thin porcelain is desired. The next process is putting on the handles, if any be required. The article is then taken to a room where women are employed in picking out any slight flaw they may discover, after which it goes into the hands of the painter. The painters' room will contain about 20 persons; the colours employed are all mineral, and are generally different from what they are after baking. Gold is applied in a semi-fluid state, being first dissolved in aqua regia. The article, thus prepared, is taken to the bakehouse, which is in one of the courts. It is necessarily baked twice, once to harden it, and a second time for glazing; but paintings and delicate articles must be baked a third time to obtain the full effect. Plates, cups, &c. are placed by twos, threes, fours, etc., into round earthen

pans with lids, called *cassettes*, but so that they may not be in contact with one another. These *cassettes* are then placed in the first furnace, which is heated either with wood or coal; the fire is underneath, separated from the *cassettes* by a vaulted ceiling, through the apertures of which the hot air penetrates into the compartment above. The second furnaces are smaller, with doors of earthenware, which are regularly built in at each baking, a projecting tube being alone left so as to be easily opened to watch the operation. The glazing substance is obtained from feldspath, nicely ground. Paintings are placed vertically in furnaces made for the purpose. The furnaces occupy several rooms in different wings of the building. The porcelain originally manufactured at Sèvres, called *porcelaine tendre*, was a composition of glass and earths, susceptible of combining by fusion. It was abandoned on account of its effects on the health of the workmen, but successful attempts have been made to revive the art. That generally manufactured, called *porcelaine dure*, is formed of kaolin, from Limoges, alkali, sand, and saltpetre, to which, when in a state of fusion, clay is added. It requires great heat to be hardened, and wood alone is used. The *biscuit de Sèvres* is this substance not enamelled. The workmanship of the manufactory of Sèvres is much more highly finished than that of any other manufactory in France. The painters are of the first merit, and the number of workmen exceeds 180. There is a library attached to the establishment, containing numerous valuable works with plates, relating to travels, descriptions, etc., for the use of the artists attached to the establishment, but it is not public. The Sèvres manufactory, far from covering its expenses, is maintained by the government. It is devoted in part to experiments in the art, for the benefit of private manufacturers, to whom every information is liberally granted. Sèvres was represented in 1862 at the great London International Exhibition. Show-rooms and Museum open daily, Sundays and holidays excepted, from 11 to 4, without a ticket, but visitors must accept the services of a guide, who expects a fee. To visit the *ateliers* a permission is rarely granted.

SURESNE—a village at the foot of Mont Valérien, a league west of Paris. It is remarkable for the interesting custom of the crowning of the *Rosière*, a very pretty sight, which takes place on the Sunday after St. Louis's day (August 25). There are several elegant villas at this place, one of the most remarkable being that of Baron S. de Rothschild. (1)

VANVES.—A village close to Issy, with a lyceum. It is

(1) This beautiful seat and its extensive hot-houses were set on fire and greatly devastated by the mob, in February, 1848.

TRAXON





PALACE OF VERSAILLES (VIEW FROM THE TOWN).



PALACE OF VERSAILLES (VIEW FROM THE GARDENS).

only remarkable for its fort, which was considerably damaged by the Prussian fire. Occupied by the Communists March 20th, 1871, it was retaken by the Versailles troops on the 13th of May following.

VERSAILLES.—This large handsome town, of which we subjoin a partial plan, which the visitor will find of the utmost utility, is situated four leagues S.W. of Paris; it is the seat of the prefecture of the Seine and Oise, the see of a bishop, and possesses three tribunals, of Criminal Justice, *Première Instance*, and Commerce, besides a college. Before 1789 its population was computed at 100,000, but at present it does not contain 30,000 inhabitants.

HISTORY.—In 1561 Versailles was a small village in the midst of woods, used as a hunting station by Henry IV. and Louis XIII., who, in 1624, built a hunting-lodge there. A few years later he purchased some land where the palace now stands, with the old *castel* of F. de Gondy, archbishop of Paris, and erected a small château, of red brick, consisting of a central pile, with two wings and four pavilions; enclosed by a fossé. In 1660, Louis XIV., becoming tired of St. Germain, conceived the idea of converting his predecessor's château into a magnificent royal residence. The works were commenced in 1664, under the direction of the architect Le Vau. Le Nôtre laid out the gardens and parks, and 30,000 soldiers were more than once simultaneously employed on the works. Water had to be brought from a great distance to supply the reservoirs and fountains; and the project was formed and actually commenced, of turning the river Eure through Versailles (see p. 405). Beyond the gardens a second inclosure was formed, called the Little Park, four leagues in circuit; and beyond this still was the third inclosure, the Great Park, of 20 leagues, and including numerous villages. The expense of all these stupendous undertakings amounted to 40 millions sterling. Building was encouraged, and an elegant city gradually rose round the royal residence. After Le Vau's death, in 1670, Jules H. Mansard, nephew of the celebrated Mansard, built the magnificent buildings forming the garden front. The king, although he often visited Versailles, resided at St. Germain till 1681, when the whole court removed to the new palace. The chapel was not begun till 1699, nor finished till 1710. Under Louis XV., the theatre, at the extremity of the northern wing, was begun by Gabriel, finished by Leroy, and inaugurated on the marriage of the Dauphin, Louis XVI., in 1770. Subsequently Gabriel added a wing and pavilion to the northern side of the principal court. From the time of Louis XIV. to that of the revolution of 1789, with the exception of the Regency of the Duke of Orleans dur-

ing the minority of Louis XV., 1715-1722, the court, the royal family, the ministers, and the various public officers, were located at Versailles. But after 1792 the palace was devastated, and every thing moveable disposed of as national property. An attempt was made to constitute it a dependency to the Hôtel des Invalides; and it would even have been sold in lots, had not Napoleon preserved it from destruction. The estimated expense of 50 millions of francs, for its restoration, alone hindered him from residing here; but he repaired the walls, fountains, &c., and restored some of the apartments. Louis XVIII., who wished to re-establish the court in it, was stopped by similar considerations, and limited his expenditure to 6 millions of francs, which were employed in repairs and in building the pavilion on the southern side corresponding to that of Gabriel. Louis Philippe, after adding a new pile of buildings, connecting the chapel and theatre, repaired and harmonized the different parts of the palace, at a cost of 15,000,000 fr., and devoted it to the reception of a rich and splendid historical museum, unparalleled in Europe. On the 19th of September, 1870, the Prussians established their headquarters here for the siege of Paris, and crowned all the convenient heights with batteries. After the capitulation and the election of the National Assembly, which met at Bordeaux on the 12th of February, 1871, Versailles was selected for its future sittings. After the events of the 18th of March following, it became the head-quarters of military operations against the insurgents of Paris, and has since remained, though provisionally, the seat of government.

Versailles at this present moment derives its chief interest from the circumstance of its being the seat of the

NATIONAL ASSEMBLY, elected on the 8th of February, 1871. Having first met at Bordeaux on the 12th of that month, it ultimately selected Versailles for its residence, and assembled there on the 20th of March following, just two days after the insurrectionary outbreak of the Commune. It meets in one dependencies of the Palace, the

Salle de Spectacle, or private theatre, which is entered by the *Cour du Maroc*, in the rue des Réservoirs. The length occupied by the 750 seats of the Assembly is 60 feet; breadth, 45 feet; height of ceiling, 50; 14 Ionic columns, fluted and gilt, separate the upper boxes, fronted with balustrades, &c., richly gilt. The central box, which was that occupied by Louis XV., is now reserved for the Diplomatic Body. M. Thiers's box is the first in the lower tier to the President's left. Behind the entrance to the royal box is the *Foyer du Roi*, where the court retired for refreshment between the

acts. It is of Ionic architecture, lit by four windows; above the doors and chimney piece are fine alti-rilievi. The *Foyer des Ambassadeurs* is below. (1) Whenever a grand opera was performed here, the expense is said to have been upwards of 100,000 fr. In front of the stage, facing the House, now stands the desk of the President of the Assembly (not to be mistaken for M. Thiers, President of the Republic). A little lower down are the seats of the six Secretaries, and still lower, in front of them, the *tribune*, from which the orators address the Assembly. The boxes of the upper tier are arranged for the public and reporters of the press; the short-hand writers of the Assembly are accommodated in the stage boxes.

A staircase leads from this theatre to the *Galerie des Tombeaux*, in ordinary times forming part of the Historical Museum, but now fitted up as the *Salle des Pas-Perdus*, or conversation-room of the Deputies. It is a gallery 300 feet long by 15 in breadth, filled with statues and monuments of celebrated personages. To visit this and the House, as also to attend a sitting, a ticket must be obtained from the *Questure*.

Leaving the *Cour du Maroc* and turning to the right, the *rue des Réservoirs* leads us at once to

THE PALACE AND ITS DEPENDENCIES.—*Exterior.*—To our left, outside the railings of the *Cour d'Honneur*, or principal court, which we have entered, lies the Place d'Armes, 800 feet broad, on the eastern side of which, flanking the Avenue de Paris, are the Stables, erected under Louis XIV. by J. H. Mansard. They are fronted by elegant railings connecting their lateral wings, and extending along a segment having its centre in the court of the palace. They are now barracks for cavalry. The two buildings together afford accommodation to 1,000 horses. The Grand Court, 380 feet in breadth, is separated from the Place d'Armes by stone parapets, flanking an iron railing, richly charged with gilded ornaments, with a central gateway, surmounted by the ancient crown and shield of France with the three fleurs de lis. At the extremities of this railing are groups of figures in stone; those on the right representing France victorious over Austria, by Marsy, and Peace, by the same; those on the left, France

(1) Of the grand fêtes given here, the first was in honour of the marriage of Louis XVI.; the next for the birth of his son; the third, the ill-judged banquet of the Gardes du Corps, in 1789; the fourth, on the grand inauguration of the Historical Museum, 17th May, 1837; the fifth on the occasion of the National Exhibition in 1844, and the last, on the 25th August, 1855, when Her Majesty Queen Victoria partook of a splendid supper here, on the occasion of the grand ball given in this palace in honour of her visit to Napoleon III.

victorious over Spain, by Girardon, and Abundance, by the same. The court itself slopes from the palace, and on each side is a plain range of buildings, erected by Louis XIV. for the use of the ministers. In front of those stand sixteen marble statues, twelve of which, until 1837, ornamented the Pont de la Concorde at Paris. Those on the right are Richelieu, Bayard, Colbert, Jourdan, Massena, Tourville, Duguay-Trouin, and Turanne; those on the left are Suger, Du Guesclin, Sully, Lannes, Mortier, Suffren, Duquesne, and Condé. At the upper part of the court, is a colossal equestrian statue of Louis XIV.; the figure of the monarch, by Petitot;—that of the horse, originally intended for a statue of Louis XV. in the Champs Élysées, by Cartelier. From this point a fine view is obtained of the three avenues which stretch beyond the place d'Armes. Beyond the Grand Court, at first called the *Cour des Ministres*, is the court formerly called *Cour Royale*, which, before 1789 was separated from it by an iron railing, and within which none but the carriages of royal personages, or privileged families were admitted. On the northern side of this are the wing and pavilion, in the Corinthian style, erected by Gabriel, under Louis XV.; on the southern are those terminated under Louis XVIII. The friezes of the pediments surmounting these pavilions bear the inscription, "*A toutes les gloires de la France.*" The *Cour de Marbre*, which follows, is enclosed by the old palace of Louis XIII., all of red brick coped with stone; it consists of a ground floor and first story, surmounted by a hip-roof. The whole is crowned with balustrades and vases, trophies, and statues. The busts, nearly all of white marble, and either antique or imitations of the antique, are 80 in number, and are placed on brackets between the windows; the statues, vases, &c., were all executed by the most celebrated sculptors of the age of Louis XIV. In the centre is a balcony of white marble, supported by four couples of Doric columns of coloured marble; above this is an attic crowned with two recumbent figures—Mars, sculptured by Marsy, and Hercules, by Girardon, supporting a clock. (1) An octagonal overhanging turret graces one of the corners of the southern wing. (2) South of the *Cour Royale*, a small court, which bears

(1) The dial-plate of this clock was only used to mark the hour of the king's death, which in the case of Louis XIV., was announced by the principal gentleman of the bed-chamber, who came out on the balcony below, and, exclaiming "*Le roi est mort!*" broke his wand of office; he then took up another, and cried "*Vive le roi!*"

(2) The pavement of the *Cour de Marbre*, was formerly much more elevated. In the centre stood a beautiful basin and foun-

the name of *Cour des Princes*, divides the wing finished by Louis XVIII. from the southern one. This wing encloses the *Cour de la Surintendance*, so called from the offices that once occupied its eastern side. A street approaches the palace on this side, and separates the southern wing from the *Grand Commun*, a vast square building, now a military hospital, containing 1,000 rooms. (1) North of the *Cour Royale*, the *Cour de la Chapelle* intervenes between the wing built by Louis XV. and the chapel, the architecture of which is remarkably florid and elegant, in the best style of the preceding age. It is ornamented with Corinthian pilasters between the windows, with sculpture, formerly gilt, and a balustrade, crowned by 28 statues. The external dimensions are 148 feet by 75, in length and breadth, with an altitude of 90 feet. The height of its roof, richly edged with iron work, causes this building to be seen over the palace from almost every side. The northern wing comprises the *Cour de la Bouche*, where the kitchens were, and the *Cour du Maroc*; the latter bounded on the north by the *Salle du Théâtre*. Beyond the theatre is one of the great reservoirs which supply the fountains. The *Cour de la Chapelle* and the *Cour des Princes* lead each into the gardens, and afford access to the magnificent western front of the palace—the grandest specimen of that style in France. It presents a large projecting mass of building, with two immense wings, and consists of a ground-floor and first-floor of the Ionic style, and an attio. The wings, the southern being rather the longer of the two, exceed 500 feet in length; the central front is 320 feet long, and each of its retiring sides 260 feet; the number of windows and doors is 375.

The best view of this front is from the great terrace, and the whole palace may be advantageously seen from the heights of Satory.

INTERIOR, AND HISTORICAL MUSEUM.—Before noticing the internal arrangements of the palace, the reader should be informed that for the present the public are not admitted.

At the entrance of the palace, near the chapel, is an office where authorized guides, very useful to strangers, may be hired. The historical collections the palace contains may be divided

tain, and the court itself was often used by Louis XIV., for festivals and “masques.”

(1) No less than 3,000 persons were lodged here when the Court resided at Versailles. In 1795 it was converted into a manufactory of arms, which attained the highest celebrity, and supplied the French army annually with 50,000 muskets. In 1815 it was stripped and devastated by the Prussians.

into seven sections:—1. Historical Pictures; 2. Portraits; 3. Busts and Statues; 4. Coins; 5. Views of Royal Residences, &c.; 6. Marine Gallery; 7. Tombs. The historical pictures represent the great battles, military and naval, which have illustrated the arms of France from the earliest periods:—the most remarkable historical events in the national annals; the age of Louis XIV.; the reigns of Louis XV. and Louis XVI.; the brilliant epoch of 1792; the victories of the first Republic; the campaigns of Napoleon; the chief events of the Empire; the reign of Louis XVIII.; the reign of Charles X.; the revolution of 1830, and the reign of Louis Philippe. The portraits, busts, statues, and coins comprise the Kings from Pharamond to the late monarch—Grand Admirals, Constables, Marshals, and celebrated warriors of France, with a large collection of persons of note of all ages and countries. The views of royal residences have a particular value, as representing edifices, many of which no longer exist.

Northern Wing.—This wing partly occupies the site of the *Fontaine de Téthys*, immortalized by La Fontaine, and was first inhabited by the Duke de Berri, grandson of Louis XIV., the Prince de Conti, elected King of Poland in 1697, the Duke du Maine, son of Louis XIV., the beautiful Marquise de Thianges, sister of Madame de Montespan, Marshal Villars, and the Duke de St. Simon, author of the *Memoirs*. In after times the Prince de Condé, who commanded the emigrants in 1789, lived here, and, before 1830, the Dukes of Angoulême and Berri, sons of Charles X. (1) The visitor, on entering the *Vestibule de la Chapelle*, obtains a view of

The Chapel.—The interior of this edifice was restored under Louis Philippe to its original splendour. (2) It consists of a nave and aisles supporting side galleries fronted with elegant Corinthian columns. The dimensions are 114 feet from the entrance to the altar, 60 feet in breadth, and 86 feet in height. The square compartments of the ceiling of the galleries are painted with sacred subjects. The balustrades are of marble and gilt bronze. The arched ceiling springing from a rich architrave and cornice, above the lofty columns, glows from the pencil of A. Coypel, Lafosse, and Jouvenet; the figures over the organ and galleries are by the

(1) It was in the room of the first story, adjoining the vestibule of the chapel, that the Cardinal de Rohan was arrested for the affair of the famous necklace that had so fatal an influence on the destinies of Marie Antoinette and her court.

(2) Many remarkable religious ceremonies took place before its altar, one of the most interesting was the marriage of Louis XVI. and Marie Antoinette, in 1769.

Boullongnes and Coypel. The pavement is composed of rare marbles wrought in mosaic. In the aisles there are seven altars, ornamented with costly marbles, gilding, pictures, and bronze bas-reliefs, among which is a Last Supper, by Paul Veronese. The chapel of the Virgin, painted by Boullongne, jun., deserves notice. In 1793 this chapel remained almost uninjured.

The *Historical Museum* is entered from the ground floor vestibule of the Chapel, by a door to the right, on the side fronting the gardens. The walls are adorned with an allegorical alto-relievo representing Louis XIV. crossing the Rhine at Tolhuis in 1672. A suite of apartments, eleven in number, contains a series of pictures illustrating some of the principal events of the history of France up to the revolution of 1789.

Behind the Historical Museum there is a gallery, 300 feet in length, and containing the busts, statues, and monumental effigies of the kings, queens, and illustrious personages of France up to the reign of Louis XV. In the middle of this gallery is the entrance to the

Salle des Croisades, a series of five splendid rooms in the Gothic style, forming a gallery of pictures relating to those interesting periods. The ceilings and walls are covered with armorial bearings of French knights who fought in the Holy Land; the 3d room, bisected by a series of three arches, contains colossal pictures of battles fought during the crusades. The first picture to the left on entering is executed in Beauvais tapestry, from the original painting of Horace Vernet. Under the arches are three monumental tombs; those in plaster bear the recumbent figures of Parisot de la Vallette and Pierre d'Aubusson, Grand Masters of the Order of St. John of Jerusalem; the central one is a cast from the original marble statue of Villiers de l'Isle Adam in the attitude of prayer; the piers of the arches and the intervals of the wall between the pictures are filled with escutcheons bearing the respective names and dates. Facing the central window stands a large mortar formerly used for medical purposes by the Knights Hospitallers of St. John of Rhodes, and in the wall opposite are the cedar gates of the Hospital of the order of St. John of Jerusalem, in the island of Rhodes, given to the Prince de Joinville by Sultan Mahmoud in 1836.

On issuing from the statue-gallery, a winding staircase by the side of the Chapel leads to the vestibule of the first floor. Here is another gallery of statues, &c., of personages illustrious in the earlier ages of the monarchy. In the central recess overlooking the *Escalier de Constantine* is a beautiful statue of the late Duke of Orleans, executed by Pradier, in white

marble. He is represented in an easy sitting posture. Against the wall we see a statue of Marshal Bugeaud, near which doors open into a series of seven rooms, containing splendid paintings of peculiar interest.

In the first of these rooms we see, among others, two full-length portraits of Marshals Bosquet and Canrobert. In the second there are : 1. a large painting representing the Congress of Paris in 1856, and remarkable for the portraits it contains of the statesmen who took part in it ; 2. the Battle of the Alma, by Rivoulon ; 3. the storming of the Mamelon Vert, by Protais ; 4. the triumphal entry into Paris of the troops returned from Italy in 1859. In the third to the right are : Horace Vernet's celebrated picture of the surprise of Abdel-Kader's Smala, a full-length portrait of that distinguished Arab, and a painting of the siege of Rome in 1849. Next follows to the left the *Salle de Constantine*, containing large pictures of the taking of that place, and other scenes of the Algerian war, besides others of the taking of Antwerp, Ancona, and St. Juan d'Ulloa, all by Horace Vernet. The fifth is a large saloon, the coives of which bear reference to the war of Morocco. It contains full-length portraits of Marshal de St. Arnaud and Marshal MacMahon, Duke of Magenta ; the storming of Sebastopol, by De Vaux ; the battles of Magenta and Solferino, and busts of Marshals Niel and Bosquet, by Count de Nieuwerkerke. In the sixth and seventh rooms we find the 18th Brumaire by Bouchot, and subjects taken from the history of France in the 16th century.

The visitor now returns to the statue-gallery, and, turning to his right, will perceive, amongst others, the admirable statue of Joan of Arc, executed by the late talented Princess Marie of France, Duchess of Wurtemberg. Ascending the staircase at the end leading to the attic story, he will find a bust of Froissart, the chronicler. Adjoining are seven rooms on the garden side, and three more, including a long gallery looking into the northern court, containing a collection of historical portraits, from the earliest times to those of Louis XVI. and Marie Antoinette, Louis XVIII., and Charles X., many of which are original ; between the embrasures of the windows are glass stands with coins, medals, &c. Returning to the first story, the visitor will examine a suite of 10 rooms, on the garden side, in which the series of historical paintings is continued from 1793 to the revolution of 1830. It ends in the elegant Corinthian vestibule, already mentioned, which opens into

The *Grands Appartements*, occupying the whole of the first floor of the central projecting building facing the garden ; the suite on the north belonged to the King, that on the south

was the Queen's. The former present a striking contrast to the other suites of the palace; they are large and lofty, encrusted with marbles, and loaded with a profusion of massive gilded ornaments; the ceilings are richly painted, and the general effect is gorgeous. The Queen's apartments are in white and gold, with ceilings less richly painted, and from their southern exposure have a light and cheerful appearance. All these rooms, contain a most interesting series of pictures and portraits illustrative of the life and domestic relations of Louis XIV.

Two rooms here contain some excellent aquarelles of military subjects, and give access to the *Salle des Etats-Généraux*. Its walls are covered with paintings by Blondel, representing the sittings of the States-General on various occasions, the *lits de justice*, &c., thus forming a complete history of the origin and gradual progress of Constitutional government in France. The *Salon de Mars* was used as a ball-room by Louis XIV.; its ceiling is by Audran, Jouvenet, and Houasse. Beyond is the *Salon de Mercure*, once the state bed-room, and remarkable for its ceiling, by Jean Baptiste Champagne, and various subjects from the reign of Louis XIV. Next is the *Salon d'Apollon*, or Throne Room, (1) with a ceiling painted by Lafosse. The *Salon de la Guerre*, consecrated to the military glory of Louis XIV., contains a ceiling by Lebrun, representing France chastising Germany, Spain, and Holland. It leads into the *Grande Galerie des Glaces* (or *de Louis XIV.*), one of the finest rooms in the world, extending with the *Salon de la Guerre* and the *Salon de la Paix*, at the opposite extremity, along the whole of the central façade, and measuring 239 feet in length, 35 feet in width, and 43 feet in height. It is lighted by 17 large arched windows, which correspond with arches on the opposite wall, filled with mirrors; sixty Corinthian pilasters of red marble, with bases and capitals of gilt bronze, fill up the intervals between the windows and between the arches; each of the entrances is adorned with columns of

(1) Here Louis XIV. received ambassadors, accepted the apology of the Doge of Genoa, and in 1715 held his last public audience. It was used for similar purposes by Louis XV. and Louis XVI. Splendid fêtes were held here, of which those on the marriage of the Duke de Bourgogne in 1697, on the arrival of Marie Antoinette, and on the occasion of Her Majesty Queen Victoria's visit, Aug. 25, 1855, were the most brilliant. On this occasion the *Galerie des Glaces* was lit with 3000 wax candles and 42 chandeliers. The private apartments were thrown open to the guests, and the stairs, vestibules, and sitting-rooms, decked with the rarest flowers. Queen Victoria opened the ball with the Emperor in a quadrille, and waltzed with him in the course of the evening.

the same order. The arched ceiling was painted along its whole length by Lebrun, and is divided into nine large and eighteen smaller compartments, in which the principal events in the history of Louis XIV., from the peace of the Pyrenees in 1659 to that of Nimeguen in 1678, are allegorically represented. At a short distance, through one of the doors to the left, is the entrance to the

Private Apartments.—The first of these is the *Cabinet du Roi*, or *Salon du Conseil*, containing part of the original furniture of the time of Louis XIV., among which will be noted the council table and arm-chair of the King. At one end is a celebrated clock, which displays a figure of that Monarch, and plays a chime when the hour strikes. (1) Next follow :

Les Petits Appartements réservés, which occupy the northern side of the *Cour de Marbre*, to which none were admitted but those who had the *grande entrée*. The first was the billiard-room of Louis XIV., and was afterwards the bed-chamber of his successors; it was in this room the death of Louis XV., took place. Beyond is the *Salle des Pendules*, so called from a magnificent clock, which shows the day of the month, the phases of the moon, the revolution of the earth, and the motion of the planets. Near this is a fine marble table, on which is engraved a plan of the forest of St. Germain. On the floor is a meridian line traced by the hands of Louis XVI. Next comes the *Cabinet des Chasses*, whence a window on a balcony looks into the *Cour des Cerfs*, where the Royal Family placed themselves after grand hunting parties to see the game counted in the court. A grated door to the left of this window admitted Madame du Barri secretly to Louis XV.'s chamber; her apartment was over this room, and was approached by a small staircase, the access to which is by a richly gilded door.

(4) In this room Louis XIV. used to transact business with his ministers Colbert, Louvois, and Torcy; here he took leave of Marshal Villars, when the fate of the monarchy depended on the campaign which ended with the victory of Denain; here he received Lord Bolingbroke; here he introduced to the grandees of Spain his grandson, the Duc d'Anjou, as their king, and declared that "thenceforth there were no Pyrenees." Louis XV. here signed the decree for expelling the Jesuits, in 1762, and the treaty that terminated the seven years' war, in 1763; here, also, that easy monarch suffered Mme. du Barry to sit on the arm of his chair in the presence of the Council, and to fling into the fire a packet of unopened dispatches. On the 23d June, 1789, in the recess of the window nearest the Royal bedchamber, Louis XVI. received from the Marquis de Dreux-Brézé the bold reply of Mirabeau, that "the deputies were assembled by the will of the people, and would not leave their place of meeting except by the force of his master's bayonets."

At the bottom of this staircase, leading into the *Cour de Marbre*, an attempt was made to assassinate Louis XV. by Damiens in 1757. (1) The *Cabinet des Chasses* contains the portraits of the principal architects, painters, &c., who have contributed to the building and ornamenting of the palace. Adjoining is the *Salon du Déjeuner de Louis XIV.*, also looking on the *Cour des Cerfs* (2). From this room the landing place of a staircase, which leads to one of the vestibules and to the *Galerie des Maréchaux* (see below) opens into a room used by Mignard for a study or *atelier*. This leads to the *Salle à manger de Louis XIV.*, afterwards the *Cabinet de Louis XVI.*, where the latter traced out the route of the unfortunate Lapeyrouse. (3) Immediately adjoining this room is Louis XIV.'s *Confessional*, and the chair once occupied by Père la Chaise, or Père Letellier, whilst gaining that influence over the royal mind which ended in the Revocation of the Edict of Nantes. The suite terminates here at the extremity of the *Cour de Marbre*. It contains numerous portraits and pictures relating to the personages and times by which they have been rendered remarkable. Returning to the *Salle des Pendules*, we pass to the *Cabinet de Travail de Louis XVI.*, with an equestrian portrait of Louis XIV.; next is the *Cabinet de la Vaiselle d'or*, or *des Porcelaines*, with a portrait of Madame de Maintenon, and the infant Marie Adelaide of Savoy at her knees; the *Cabinet des Médailles*, with a miniature painting, representing the Coronation of Louis XV., the *Bibliothèque*, where the historians of France are now collected, and in which, in a cupboard near the northern door, the famous *Livre Rouge* was found; and the *Salle à manger de Louis XV.*, with paintings of the taking of Cambrai, Naarden, and Reinberg.

Returning to the *Salon du Conseil*, the visitor enters the *Chambre à coucher de Louis XIV.*, which occupies the centre of the

(1) On the same floor with the apartment of Madame du Barry are several small chambers, where Louis XV. and his successor used to seclude themselves; adjoining was a workshop, where Louis XVI. had his turning-lathe established, and another in which his forge still exists. Above was a *belvédère*, overlooking the palace and neighbourhood, where the latter monarch was accustomed to sit with a telescope, and amuse himself in watching what passed in the town and palace gardens.

(2) This was the private apartment of Madame de Maintenon, in which Louis XIV. passed most of his evenings in the latter part of his life; it was the saloon of King Louis Philippe during his visits to Versailles.

(3) Here Louis XIV. generally dined with Madame de Maintenon and his family, and on one occasion waited on Molière, to teach his courtiers to respect genius.

front towards the *Cour de Marbre*, and is the gem of the palace. The decorations of this splendid room, of the Composite order, are exceedingly magnificent. The ceiling, by Paul Veronese, represents Jupiter punishing Crime; it was placed here by Napoleon I., who brought it from the hall of the Council of Ten, at Venice. The bed, enclosed by a splendidly gilt balustrade, is that on which the great King died; it was made by Simon Delobel, his valet, who worked at it for twelve years, and the coverlet and hangings are partly the work of the young ladies of St. Cyr. (1) We next come to the *Œil de Bœuf*, a beautifully decorated room, the grand antechamber of the King, so called from an oval window at the extremity, and celebrated in the annals of Versailles for the intrigues of courtiers, who awaited here the "lever" of the monarch. Louis XVI. and Marie Antoinette dined here in public on Sundays. A door on the left leads to the *Salle des Gardes du Corps du Roi*, and the *Salle des Valets de pied du Roi*, containing some good paintings of the Flemish school.

A small door in the south-west corner of the *Œil de Bœuf* communicates with the Queen's private apartments and bedroom. These are shown with the former, and go by the name of *Petits Appartements de Marie Antoinette*. They contain, besides other rooms of ordinary use, her library, with her bust, and her boudoir with a bust of Joseph II. (2) A fee is given to the attendants who show these rooms and the *Petits Appartements*. Returning to the *Œil de Bœuf* and the *Galerie des Glaces*, we find at the opposite end of the latter, the

Salon de la Paix, formerly the Queen's card-room, a splendid room, which was the scene of many curious and piquant anecdotes. The ceiling, by Lebrun, represents France dispensing universal peace and abundance. From this opens the *Chambre à coucher de Marie Antoinette*, occupied successively by Maria Theresa, Queen of Louis XIV., Maria Leczinska, Queen of Louis XV., and Marie Antoinette (3).

(4) Since the death of Louis XIV. no monarch has slept in this room; but from the balcony Louis XVI., attended by the Queen and his children, addressed the infuriated mob who came to tear him from his palace on the 6th October, 1789.

(2) These rooms were placed at Queen Victoria's disposal during her visits to the palace.

(3) Here the Duchess of Bourgogne gave birth to Louis XV., and Marie Antoinette to the Duchess d'Angoulême; here, too, the unfortunate Queen was awakened from her bed on the fatal night of the 5th and 6th of October, 1789, and forced to escape by the small door to the left, leading by a passage to the *Œil de Bœuf*, from the mob which had burst into the palace.

The medallions of the ceiling are by Boucher; those above the doors by Natoire and Delroy. The *Salon de la Reine* was used for the Queen's evening parties, which were at their highest splendour under Maria Theresa, Queen of Louis XIV. The ceiling, representing Mercury, is by Michael Corneille. In the *Salon du Grand Couvert de la Reine*, Louis XIV., during the life-time of his consort, frequently dined. Maria Leczinska always dined here in public, and also Marie Antoinette while Dauphiness. The present ceiling is remarkable for a fine painting by Paul Veronese, *St. Mark crowning the Theological Virtues*, brought by Napoleon from Venice. The ceiling of the following *Salle des Valets de pied de la Reine*, is painted by Coypel, with Jupiter in his car; that room was the scene of the slaughter of the Queen's guards.

The Queen's state apartments terminate here at the *Escalier de Marbre*, which is one of the finest in France for the richness and variety of its marbles. Immediately leading from them is the *Grande Salle des Gardes*, now called the *Salle du Sacre*, from its containing David's famous picture of the *Coronation of Napoleon*. Opposite is his *Distribution of the Eagles to the Legions*, and facing the windows, the *Battle of Aboukir*, by Gros. Here also are paintings of Napoleon, as Général and as Emperor. The ceiling, by Callet, is allegorical of the 18th Brumaire. Two small rooms completing the remainder of this wing formed the Chapel of the Château of Louis XIII.; they were inhabited by Louis de Bourbon, Count de Clermont, under Louis XV. Next follows a saloon, formerly called the *Salle des Cent Suisses*, and now *Salle de 1792*. This is one of the most interesting apartments of the palace, containing portraits of all the great military characters of the revolution of 1789, and many in duplicate, representing them as in 1792, and as they became under the empire. Napoleon is seen as lieutenant-colonel, in 1792, and as Emperor, in 1806. A few stairs in a corner of this room, to the left on entering, lead to a series of 8 rooms, called from their contents the *Galerie des Gouaches et Aquarelles des Campagnes de 1796 à 1814*. In this division of the palace are the old apartments of Cardinal Fleury, minister to Louis XV.

The upper story of the centre, like the corresponding one in each of the wings, was occupied in the palmy days of Versailles by the nobles officially attached to the court.

From the *Salle de 1792* the visitor reaches the *Escalier des Princes*, adorned with coupled Composite pilasters, a highly sculptured ceiling, and numerous bas-reliefs. It opens into the *Southern Wing*.—This part of the Palace, being appropriated to the children and immediate family of the monarch, was

called *Aile des Princes*. (1) On descending the *Escalier des Princes*, the visitor finds a vestibule on the first story adorned with the busts of Mansard, Le Nôtre, Malesherbes, etc., which gives access to the

Galerie de l'Empire, a suite of 14 rooms, including a vestibule about half-way, called *Salle Napoléon*, which contains a series of busts and statues of the Bonaparte family. The other rooms all contain upwards of 300 pictures of the martial exploits of the eventful times of Napoleon I., from 1796 to 1810. The last room is adorned in the centre with a triumphal column entirely of Sèvres porcelain, surmounted by a figure of Victory, and adorned with paintings representing scenes of the first Empire. Around are paintings representing the Battle of Marengo, the Passage of the Great St. Bernard, etc. Behind this suite runs a gallery, 327 feet long, filled with busts and statues of celebrated generals between 1790 and 1815.

Close to this, a staircase descends to the *Galerie des Marines*, consisting of five rooms, and another collection of portraits in four rooms. The same staircase leads down to the *Galerie des Tombeaux* (see p. 429), where a few steps conduct the visitor down to six vaulted rooms, below the level of the *Cour de Marbre*, in which, among others, fine busts are seen of Louis XVI., Louis XVIII., Charles X., etc. The visitor may now return by the same way to the *Escalier des Princes*, and, re-ascending it, enter the

Grande Galerie des Batailles, which includes the greater part of the attic, and constitutes an immense gallery, 393 feet in length, 42 in breadth, and the same in height. Coupled columns at each extremity and in the centre, supporting intermediate arches, relieve the monotony of so great a length; the roof, vaulted like the *Galerie des Glaces*, is

(4) The internal arrangements of this wing having been entirely changed, it will be sufficient briefly to enumerate the Princes who inhabited it. The southern end of the first floor was appropriated to the grandchildren of Louis XIV., with Fénelon as their preceptor; the Duke of Orleans, brother of Louis XIV., and the Duke de Chartres, afterwards Regent, occupied the remainder. At a later period it was inhabited by the Count d'Artois, afterwards Charles X., the Duke de Penthièvre, and other Princes of the blood royal. At the northern extremity of the wing were the apartments of the Duke of Orleans, Philippe Egalité, and under them, where the arcade now leads into the garden, was a small theatre, in which Lulli and Quinault often charmed the ears of the court. On the ground-floor, the Princess de Lamballe, the Dauphin, son of Louis XVI., his sister, the Duchess d'Angoulême, and the Count de Provence, afterwards Louis XVIII., were successively lodged.

lighted by sky-lights, and richly ornamented with gilded compartments. On the walls are pictures of large dimensions, representing great military triumphs, commencing with the battle of Tolbiac, won by Clovis in 496, painted by Ary Scheffer, and ending with that of Wagram, 9th July, 1809, by Horace Vernet. Among the paintings here, the Battle of Fontenoy, by the same, particularly attracted Queen Victoria's attention during her visit. The effect of this gallery is exceedingly imposing. The works of Gérard, Eugène Delacroix, and Couder cannot fail to attract attention. Around are busts of eminent generals on pedestals; and in the embrasures of the windows are the names of the Princes, admirals, marshals of France, &c., who have died in battle, inscribed on black marble. Next to this is the *Salle de 1830*, devoted to pictures recording the principal events of that revolution. The ceiling is painted by Picot, with a group of Justice, Truth, and Fortitude. Behind these rooms runs a gallery 327 feet long, filled with statues and busts of celebrated personages from 1500 to 1792, called the *Galerie de Louis XIV.*

By a staircase at the beginning of this gallery, the visitor ascends to the *Attique du Midi*, previous to which, he will remark paintings opposite the landing-place, representing the Death of Louis XIII., by Decaisne, and Leo XII. carried in procession, by Horace Vernet. The attic itself consists of five rooms, filled with historical portraits, the greater part of which relate to personages anterior to the first revolution, and are of the time. In the 4th room are portraits of Presidents Jackson and Polk, of Daniel Webster, Henry Clay, Washington, and George III., and, in the last room, portraits of Queen Victoria, Prince Albert, George IV., the Duke of Kent, and the Duke of York; and also of Pitt and Fox, Locke and Newton. Next follows a room partly bisected by a central partition, with various portraits. In a smaller room are those of Louis XVIII., Charles X., and the Duke d'Angoulême. In a small closet annexed is a series of full-length miniature portraits. Next comes the interior of the turret, already mentioned, overlooking the Cour de Marbre, containing a bust of Louis XIII., and leading to the *Escalier de Marbre*, above alluded to, which we descend along its whole length. The vestibule below contains busts of Boileau, Santeuil, Claude Perrault, Lebrun, Mansart, Colbert, Racine, Rotrou, and other eminent men. To our left is a second vestibule, containing busts and statues of Voltaire, Montaigne, Molière, Malherbe, etc. Next follows the suite of the

Amiraux et Maréchaux de France, consisting of 14 rooms, besides two more, devoted to portraits of *Guerriers Célèbres*,

all on the centre ground-floor. Here we find the portraits of the Grand Admirals, Constables, and Marshals of France. (1) One of these rooms in the middle is called the *Galerie de Louis XIII.*, behind which were the bathing-rooms of Marie Antoinette, now changed into the

Galerie des Rois de France, containing the portraits of the 71 Kings of France, from Pharamond down to Louis Philippe. Next follow four rooms with views of royal residences, then a vestibule, with statues of Bossuet, d'Aguesseau, l'Hôpital, and Fénelon; and, lastly, three rooms containing bird's-eye views of the Siege of La Rochelle, Nîmes, etc.

Returning hence to the *Galerie de Louis XIII.*, we pass through the remaining six rooms of the *Salles des Maréchaux*.

From this we reach the elegant *Escalier des Ambassadeurs*, near the vestibule of the Chapel; this was built by Louis Philippe. Four small courts, two on either side, are comprised within the buildings of this central pile.

THE GARDENS AND PARK.—The garden was replanted by Louis XVI. The *Terrasse du Château* has four fine bronze statues, after the antique, by the Kellers, namely Silenus, Antinous, Apollo, and Bacchus. At the angles are two beautiful vases in white marble, ornamented with bas-reliefs.—The *Parterre d'Eau* contains two oblong basins, upon the borders of which repose twenty-four magnificent groups, in bronze, viz., eight nymphs, eight groups of children, and the four principal rivers of France with their tributaries. From the centre of each basin rise *jets d'eau*, in the shape of a basket. At the ends of the terrace, opposite the palace, are two fountains, adorned with groups of animals in bronze, cast by Keller.—The *Parterre du Midi* extends in front of the southern wing of the palace, and contains two circular basins of white marble, surrounded by grass-plots.

(1) These apartments, on the south side of the palace towards the garden, were occupied by the Grand Dauphin, son of Louis XIV., until his death, in 1711; afterwards, by the Duke de Berri, grandson of that monarch; by Louis the Dauphin, son of Louis XV., and father of Louis XVI.; by Louis XVI. and Marie Antoinette; and Louis XVIII. The centre of the western front was a vestibule in the time of Louis XIV., by which egress was afforded to the gardens; it was afterwards converted into apartments by Louis XV., and now forms the beautiful gallery of Louis XIII. The apartments on the northern side were those of the amiable Count and Countess de Toulouse under Louis XIV., and afterwards of the Princesses, daughters of Louis XV. The last rooms of this suite, near the vestibule of the chapel, were successively tenanted by Madame de Montespan, under Louis XIV., and Madame de Pompadour, under his successor.

This terrace is separated from the *Parterre d'Eau* by a parapet level with the latter.—Here a court below the level of the terrace, called *La Petite Orangerie*, is adorned with the fine bronze equestrian statue of the lamented Duke of Orleans, which stood in the centre of the court of the Louvre. To the right of this is the *Orangerie*, situated below the *Parterre du Midi*, bounded on each side by a flight of 103 steps, leading to an iron gate on the road to Brest. Here the orange and pomegranate-trees, &c., are preserved during winter, and in summer are removed to the walks of the Orangery, and other parts of the garden (1). In the midst of the principal greenhouse, opposite the entrance, is a colossal statue of Louis XIV., by Desjardins. The ground in front of the Orangery is divided into flower-beds, with a basin and fountain in the centre.—The *Parterre du Nord*, approached by a flight of steps in white marble, is in front of the northern wing of the palace. This terrace is laid out in flower-beds, and ornamented with the two basins *des Couronnes* and that *de la Pyramide*. The former derive their name from two groups of Tritons and Syrens supporting crowns of laurel, from the midst of which issue columns of water. The bassin *de la Pyramide* consists of four round basins rising one above another in a pyramidal form. The figures are in lead; those of the first two basins are by Lehongre, and those of the third by Girardon. Below the bassin *de la Pyramide* are the *Baths of Diana*, a small square basin, of which one side is ornamented with bas-reliefs in lead, by Girardon, representing, in the centre, the nymphs of Diana at the bath, and at each extremity a river.—The *Allée d'Eau*, in front of the baths of Diana, leads to the two basins *du Dragon*, and *de Neptune*, between two long and narrow grass-plots, in each of which are seven groups of children in bronze, in the midst of white marble basins separated by yew-trees. Each group forms a sort of tripod supporting a second basin of Languedoc marble, from the centre of which the water rises and overflows into the basin below. On the sides of the avenue lie the groves called *Bosquet de l'Arc de Triomphe* and *des Trois Couronnes*, which possessed many works of art, but retain little of their ancient magnificence.—The *Bassin du Dragon* derives its name

(1) One of the orange-trees possesses an historical character. It was contemporary with François I., and formed part of the confiscated property of the Connétable de Bourbon, whence it is called *le Grand Bourbon*. It was produced from seeds sown in 1421, by Leonora of Castille, wife of Charles III., King of Navarre, and after flourishing for 451 years, does not seem to have approached the end of its long career. Its branches are now encircled by iron rings to support their weight.

from the dragon or serpent Python, surrounded by four dolphins and a similar number of swans. The only part that now remains is the grand *jet d'eau*, that issues from the dragon's mouth.—The *Bassin de Neptune* is the most splendid of all the fountains at Versailles. Upon the upper border stand 22 large vases in lead, ornamented with bas-reliefs. Against the side are three immense groups in lead. That in the centre, by Adam senior, represents Neptune and Amphitrite seated in a vast shell, and accompanied by nymphs, tritons, and sea-monsters. The group on the east is Proteus, by Bouchardon; and that on the west, Ocean resting upon a sea-unicorn, by Lemoine. At the angles two colossal dragons bearing Cupids, by Bouchardon, stand upon pedestals. From these five groups issues a deluge of water, augmented by *jets d'eau* rising from different parts of the basin, and from the vases. From the *Bassin de Neptune* we return to the *Parterre d'Eau* by the *avenue des Trois Fontaines* and *des Ifs*, which are in the same line.—The *Parterre de Latone* lies between the *Parterre d'Eau* and the *Allée du Tapis Vert*. On the right and left are declivities which form a bending road, skirted by yew-trees and bounded by a thick hedge, along which are ranged statues and groups in marble. Between the two declivities just described, is a magnificent flight of steps leading from the *Parterre d'Eau* to that *de Latone*. These steps lead to a semi-circular terrace in advance of the *Bassin de Latone*, and descend, by two smaller flights, to a lower terrace on which this elegant basin is situated. The *Bassin de Latone* presents five circular basins which rise one above another in the form of a pyramid, surmounted by a group of Latona with Apollo and Diana, by Marsy. The goddess implores the vengeance of Jupiter against the peasants of Libya, who refused her water, and the peasants, already metamorphosed, some half, and others entirely, into frogs or tortoises, are placed on the edge of the different tablets, and throw forth water upon Latona in every direction, thus forming liquid arches of the most beautiful effect. The tablets are of red marble, the group of white marble, and the frogs and tortoises of lead. On each side of the pyramid, a column of water rises 30 feet and falls into the basin. Beyond are two flower-gardens, each with a fountain adorned with figures to correspond with that of Latona.—The *Allée du Tapis Vert* derives its name from a lawn which extends the whole length from the *Parterre de Latone* to the *Bassin d'Apollon*.—The latter, which, except that of Neptune, is by far the largest one in the park, is situated at the extremity of the *Allée du Tapis Vert*. The God of Day is seen issuing from the waters in a chariot drawn by four

horses, and surrounded by tritons, dolphins, and sea-monsters. Beyond is the grand canal, extending as far as St. Cyr (see p. 414), 186 feet wide by 4,674 in length, with two cross branches measuring together 3,000 feet in length. We now return towards the palace, taking the avenues on the right, and come to the *Bassins de l'Hiver et de l'Automne*. That of Winter represents Saturn surrounded by children, who play among fish, crabs, and shells. This group is by Girardon. That of Autumn, by Marsy, represents Bacchus reclining upon grapes, and surrounded by infant satyrs.—The *Jardin du Rci*, near the Bassin d'Hiver, on the right, is laid out with much taste and judgment.—In front of the entrance lies the *Bassin du Miroir*; two columns of water rise from the midst. The *Bosquet de la Reine* is a delightful enclosed grove, which can only be entered with a *cicerone* of the park, and contains a great number of foreign trees and plants.—The *Bosquet de la Salle de Bal*, situated near the foregoing, is thus called from balls formerly given there by the court in summer.—The *Quinconce du Midi*, near the Salle de Bal, to the northwest, is ornamented with eight *termini*, of which four stand round a grass-plot in the centre, and the other four beneath the chesnut trees.—The *Bosquet de la Colonnade*, at a short distance from the Quinconce, is an enclosed grove, containing a magnificent rotunda, composed of 32 marble columns and pilasters of the Ionic order, united by arches supporting a cornice with white marble vases. Under each arcade are marble basins with fountains, and in the middle is a fine group of the Rape of Proserpine, by Girardon.—*Bassin du Printemps et de l'Été*. We now cross the Allée du Tapis Vert, and direct our course through the avenues on the side opposite. The fountains of Spring and Summer are situated in the first long avenue parallel to the Tapis Vert. Spring is represented by Flora. Summer appears under the figure of Ceres.—The *Bosquet des Dômes* derives its name from two small rotundas crowned with domes, which were demolished in 1820. In the centre is an octagonal basin surrounded by a balustrade in marble. In the centre an immense column of water rises to the height of 70 feet. Above and around is a terrace, bounded by a second balustrade of marble, of which the plinth and pilasters are covered with 44 bas-reliefs of ancient and modern arms used by the different nations of Europe, executed by Girardon, Mazeline, and Guérin.—*Bassin d'Encelade*. A triangular space opposite the Bosquet des Dômes contains this fountain, which is circular and surrounded by trees. The centre is occupied by a mass of rocks, beneath which Enceladus the Giant is struggling for liberty, and still endeavouring to hurl rocks at heaven.

The figure, from whose mouth a column of water rises to the height of 60 feet, was executed by Marsy.—The *Quinconce du Nord* corresponds with that of the south, and is adorned with a large vase and eight *termini* in white marble.—*Bosquet des Bains d'Apollon*. Upon leaving the Quinconce by the principal avenue to the east, we see on the left an iron gate which leads to an agreeable enclosed grove, in the midst of which is an enormous rock, of the most picturesque form. Here a grotto leads to the palace of Tethys, whose nymphs are serving Apollo at the moment when he comes to repose in the arms of the goddess, Apollo and the first three nymphs are *chefs-d'œuvre* of Girardon; the three others are by Regnaudin. On the right and left of this magnificent group are two others, the former by Guérin, the latter by Marsy, representing the horses of the Sun watered by tritons. These three groups in white marble form the most perfect *ensemble* of sculpture at Versailles. Sheets and torrents of water, which escape from different parts of the rock and form a lake at its foot, add to the effect of the scene.—In descending this part of the garden, towards the west, we find the *Rond Vert*, a circular bowling-green.—The *Bassin des Enfants*, placed at the fourth angle of the Rond Vert, is decorated with a group of six children, in lead, playing in a small island in the centre. From the midst of the island a column of water rises 48 feet.—Continuing from east to west, we enter the *Salle de l'Étoile*, so called from its three avenues, crossing each other.—*Bassin de l'Obélisque*. The avenue that traverses the *Étoile* leads to this fountain. The water issues from reeds round a column of water in the centre, and falls into an upper basin, from which it descends into another by a number of steps forming as many cascades. The fountains are distinguished by the names of the *Grandes* and the *Petites Eaux*. The latter play every other Sunday in summer, but the former only on great occasions, always announced in *Galignani's Messenger* and in the French journals.

The *Grandes Eaux* present one of the finest sights imaginable, and cost from 8 to 10,000 fr. every time they play. As they do not all play at once, the visitor can follow them from basin to basin up to that of Neptune, which is always the last. Visitors should not remain late, on account of the crowds at the railroads.

LE GRAND TRIANON is a villa, at the extremity of the Park of Versailles, built by Louis XIV. for Mme. de Maintenon, after the designs of J. H. Mansard. It is in the Italian style, consisting of one story, and two wings, united by a long gallery pierced by seven arcades, and fronted with magnificent coupled Ionic columns and pilasters in Languedoc marble.

The wings are ornamented in a similar manner. It is separated from the avenue leading to it by a fossé in masonry. The visitor is first introduced to the *peristyle*, adorned with coupled Ionic columns, which connects the two wings, and looks both into the garden and court (1). This leads to a circular Corinthian hall, called the *Antichambre des Grands Appartements*, adjoining which is the billiard-room, with portraits of Louis XV. and Marie Leczinska of Poland in their youth, by Vanloo. Next is the *Salon de Réception*, containing several paintings and portraits by Vanloo and Coypel; then we enter the *Salon Particulier* and the *Salle de Malachite*, with a circular basin of malachite of extraordinary size, resting on a tripod of *or-moulu*, presented to Napoleon by the Emperor Alexander, on the occasion of the treaty of Tilsit. It likewise contains portraits of Louis XIV. and Louis XV., by Vanloo; of the Dauphin, by Natoire, and Louis XVI., by Callet. The *Galerie du Palais*, formerly the dining room of Louis Philippe, is entered next, consisting of a gallery 160 feet in length, and full of remarkable paintings by Roger, Thomas, Bidault, Johannot, Boucher, &c. The centre is occupied by curious and costly tables in mosaic, with bronze statues, etc. In the *Salon de Musique* is some rich and curious porcelain, besides paintings of mythological subjects by Bon Boullongne, Coypel, Lafosse, etc. Next follows the *chapel*, constructed by Louis Philippe. The wainscoting is of oak; there are a few good paintings, and an admirable Assumption copied from Prudhon, in enamel, adorns the window. The late Marie d'Orleans, Duchess of Wurtemberg, was married in this chapel. The library, adorned with paintings by Boucher and Robert, and the apartments formerly reserved for the use of the Dukes of Orleans and Nemours, and before them by Napoleon I., (2) lead the visitor back to the billiard-room and peristyle already mentioned. Here begin the apartments which were occupied by the King and Queen. The *Salon de la Reine* contains two portraits more of Louis XV. and Marie Leczinska. The *Cabinet de la Reine* leads to the Royal bed-room, most richly furnished and gilt. The bed is the same that was used by the Empress Josephine. Next comes the *Salon des Glaces*, an elegant apartment lit by four windows, and adorned with a profusion of mirrors. This suite is closed by the *Cabinet de*

(1) The visitor must not expect to be led through the apartments exactly in the same order as they are described here, since this depends upon the caprice of the man who shows them.

(2) Two of these rooms, including a splendid bed-chamber, were intended for Her Majesty Queen Victoria, on the occasion of her expected visit in Louis Philippe's time.

Travail du Roi, and his private library, with some minor apartments. The garden of the Grand Trianon is laid out in a style similar to that of Versailles, and contains several fine fountains, the chief of which is the cascade, in Carrara marble. There are many excellent pieces of sculpture in various parts, and among them two portraits of Louis XV. and Maria Leczinska, in allegorical groups, by Coustou. The grounds in the rear are laid out in groves cut into labyrinths. The Grand Trianon was always a favourite residence of Louis XIV., Louis XV., and Louis XVI.; Napoleon also frequently resided in it, and made a direct road from thence to St. Cloud. The servants who show these apartments communicate many interesting historical details, partly from their own experience, and partly derived from local tradition. Visible, with passport, on Tuesdays, Thursdays, and Sundays, from 12 to 4.

On leaving this, the visitor will find, in an avenue to the right, a building where the STATE CARRIAGES are kept. These are visible for a small fee. On entering we see seven carriages, arranged in two rows of three each, with one, the most splendid of all, between. It was built in 1825 for the coronation of Charles X., and was re-gilt and newly decorated in 1853 for the use of Napoleon III. The furthestmost of the right-hand row was used for the baptism of the King of Rome, that of the Duc de Bordeaux, the marriage of the late Empress, and the baptism of the Prince Impérial on the 14th of June, 1856. The carriage next to it was used by Napoleon I. when elected First Consul; the remaining four all belonged to Napoleon I. To the right on entering is the sedan-chair of Marie Antoinette; to the left, that of Maria Leczinska. The presses against the lateral walls contain sets of harness of the time of Napoleon I. There are also four sledges which belonged to Louis XIV. A curious little Turkish car will be seen here, constructed for the Sultan Abdul-Medjid when a child.

The visitor, continuing along the same avenue, will reach the

PETIT TRIANON, situated at one extremity of the garden of the Grand Trianon. It forms a pavilion 72 feet square, and consists of a ground floor and two stories. The first floor consists of an antechamber, a dining-room (in which are the Seasons, by Dejuinne), a billiard-room, drawing-room (with a bust of Louis XVI.; the subjects over the doors by Watteau), a boudoir, a bed-room hung with blue silk, where may be remarked two ostrich's eggs adorned with miniatures by Boucher, and, lastly, the cabinet de toilette, containing a time-

piece of Louis XV. (1) The Duchess of Orleans had the use of this villa. The garden is laid out *à l'Anglaise*; it has a fine piece of water, on the banks of which is a Swiss village, erected by Marie Antoinette. In another part of the garden is a small theatre, formerly used by the court, and which should be particularly asked for by the visitor.

The gardens of the Petit Trianon are visible daily, till dusk. To visit the palace, see the Grand Trianon, p. 448.

THE TOWN OF VERSAILLES is bisected by the *Avenue de Paris*, which divides it into the Quartier of *Notre Dame*, to the north, and of *St. Louis* to the south. On proceeding down the rue Hoche the visitor will remark the Doric façade of the Protestant church, where service is performed by a clergyman of the Church of England on Sundays. Farther on is the *Place Hoche*, in which stands a fine bronze statue of the General of that name. The Church of *Notre Dame*, built by Mansard in 1684, fronts the rue Hoche. Its façade is Doric and Ionic. The interior is Doric, and cruciform: it contains some good monuments. In the rue Duplessis, parallel to the rue Hoche, at the corner of the Boulevard de la Reine, is the railway station of the Right Bank (*Rive Droite*).

The *Lycée* stands in the Route de St. Cloud. It was erected in 1766 by Maria Leczinska; it has a good Cabinet of Natural History, and about 500 pupils. In the Quartier St. Louis, the Route de Sceaux is crossed by the *Avenue de la Mairie*, where the railway station of the left bank (*Rive Gauche*) is situated. Distinct from this is the Western railway station, which stands opposite the rue Horace Vernet; and outside the adjoining barrier, is the *Bois de la Fontaine des Nouettes*, with shady walks. The *Bois de Satory*, outside the Barrière St. Martin, is also a charming public walk, skirting the *Plaine de Satory*, a plateau where races take place in June.

At the intersection of the rue Royale and rue d'Anjou is a monument to the Abbé de l'Épée, the benefactor of the deaf and dumb. The rue d'Anjou leads to the Cathedral of St. Louis, built by the last of the Mansards in 1743, of Doric and Corinthian architecture. The interior is cruciform, with a nave, and aisles surrounding both nave and choir. In the third chapel to the right on entering there is a splendid marble group, by Pradier, representing Religion supporting

(1) This mansion was built for Madame du Barry by Louis XV., who inhabited it when attacked by the contagious disease of which he died. Louis XVI. presented it to the queen, under whose direction the gardens were laid out. Queen Victoria visited both the Trianons on the 21st of Aug., 1855, and partook of a splendid lunch at the Swiss village or *Hameau*.

the Duc de Berry in his last moments, when struck by the hand of the assassin Louvel. The pedestal is charged with bas-reliefs, and the motto "Grâce pour l'homme," the last words the Duke had spoken. This monument was erected to his memory by the town of Versailles, his birth-place. The rue de l'Orangerie leads to the *Grand Commun*, already mentioned (see p. 431), near which is the *Public Library*. It contains 80,000 volumes, besides a unique collection of music from Louis XIV. downwards. Open daily from 11 to 4, except Sundays. To the library is attached a small museum.

In the rue du Jeu de Paume, is the famous *Tennis-court* celebrated for the oath taken by the National Assembly, which was the signal of the first revolution. It is much frequented by amateurs, and is worthy of a visit, especially by good judges of the game. South of the town and the palace is a large sheet of water, called *Pièce des Suisses*, from its having been formed by the Swiss guards of Louis XIV. It is 2,100 feet in length by 720 in breadth. To the east of this is the *potager*, or fruit and kitchen garden, of the palace, 28 acres in extent, and formed into divisions by terraces and walls. A considerable number of foreigners, including many English families, have chosen Versailles for their residence. The air is salubrious, but colder than that of Paris. The streets are wide and clean, and in the summer nothing can be more delightful than its numerous walks. It possesses a synagogue, a few manufactories, and has three annual fairs. Not far from Versailles, at about an hour's drive along the Route de Chevreuse, are the remains of the once celebrated Abbey of *Port-Royal des Champs* (1). The country around is extremely picturesque. Fairs are held at Versailles twice a year, in spring and autumn, for the sale of superior saddle and carriage horses.

VILLEJUIF—a village south of the fort of Bicêtre, and remarkable during the siege of 1870 for its formidable advanced works of *Les Hautes Bruyères* and *Le Moulin Saquet*.

(1) This abbey of Benedictine nuns first acquired some renown from a reform of the rules of the house, in consequence of some alleged miraculous interference. In 1626 the number of its inmates increased so considerably that a part of them had to be transferred to Paris, where a second convent of Port Royal was established near the Rue St. Jacques (see p. 420.) Celebrated literary characters, and even artists, soon resorted to the abbey to pass their lives there in retirement; among them were Le-maistre de Sacy, Nicole, Pascal, and Ph. de Champagne. The Jesuits, viewing the educational tendencies of the convent with distrust, obtained a decree for its suppression in 1709, but the nuns had to be forced out by the military.

VINCENNES—A commune of some extent situated to the east of Paris, a mile and a half from the Place du Trône, celebrated for its château and forest, which have existed from a very early date. It may be most conveniently reached by the new railway, Place de Bastille; or by the omnibus which starts from the square of the Conservatoire des Arts et Métiers (See p. 209). In 1137 Louis le Jeune built a residence here, and more than a century later St. Louis frequently visited it, and administered justice under an oak in the forest. To commemorate the spot where this tree stood, a stone pyramid has been erected in the centre of a circular *rendez-vous de chasse*. In 1183 Philip Augustus enclosed the forest with a wall, and enlarged the royal residence, where Louis le Hutin and Charles le Bel are said to have subsequently ended their days. Philippe de Valois having in 1333, demolished the ancient building, laid the foundations of the present château. Its form is that of a parallelogram of 1,200 feet in length, and 672 in breadth, and, independent of the Donjon, which is an interior fort or prison, was flanked with nine square towers, which all existed, though in a dilapidated condition, until 1818, when, having become the chief arsenal of Paris, it was considered necessary to demolish them all, except one. The large rectangular tower of the entrance, called *Tour Principale*, and 115 feet high, now repaired, and the Donjon still remain intact. The whole fortress was enclosed by high loop-holed walls of prodigious strength (now replaced by bomb-proof casemated barracks), and surrounded by a ditch 40 feet deep and 80 in breadth. To the right stands the celebrated

Donjon.—This very remarkable structure forms a square with four towers at its angles. There are four lofty stories above the ground-floor, each composed of one spacious apartment in the centre 30 feet square, and four smaller rooms in the corner towers. All have vaulted roofs; that of the larger apartment produces a striking effect by the Gothic arch-work being supported by a column in the centre. The walls of this building are 17 feet in thickness and from the total absence of wood in its construction it is quite incombustible. The visitor will observe the immense thickness and solidity of the double doors sheathed with iron and fastened with strong bolts and locks, also the extreme narrowness of the winding stairs, which scarcely allow a person to pass another; 242 steps lead to the platform, commanding a magnificent view of the forest and adjacent villages. In 1420 Henry V. of England, being proclaimed king of France, took up his residence and died here, after a brief reign of two years. This fortress passed from the French to the English and *vice versa*

several times. In 1431 Henry VI. of England, being crowned king of France, resided in the Donjon, but in the following year Jacques de Chabannes drove out the English, who retook it in 1434, and retained it until the Duke of Bourbon obtained possession of it by the treachery of some of the Scottish Guards. Up to the time of Louis XI. the Donjon was a royal residence; under his reign it became a state prison, and has continued so. The room where tortures were applied, called the *Salle de la Question*, is on the ground-floor, but in total darkness. Here is still seen a hole cut in the stone wall, just large enough to receive the form of a man, which was the bed of the victim; strong bolts in the wall that still remain, with heavy iron chains, secured him to the spot, and kept his limbs motionless during the application of the "Question." Many pages might be filled with the names of the prisoners sent here by *lettres de cachet*. (1)

La Sainte Chapelle or church of the fort, a fine specimen of the 16th century, and one of the latest of the pointed style in France, stands opposite. It has a square buttressed tower to the north, with an octangular turret at one of its corners, reaching to the bottom, and crowned with a spire surmounted by a crescent, the emblem of Diane de Poitiers, the mistress of Henry II. This emblem was formerly repeated on all the spires and pinnacles, instead of the cross. The front consists of a gable decorated with splendid tracery, and flanked with two crocketed spires. The interior consists of a single nave. It is remarkable for its stained glass windows, executed by Jean Cousin, in which, as well as on the ceiling, the device of Henry II., the letter H, and the crescent are interlaced. The infatuated monarch also had Diane's portrait painted in one of the windows, perfectly naked, in the midst of celestial beings.

(1) The following is a list of the principal prisoners confined here, in chronological order:—1345, Enguerrand de Marigny, Superintendent of Finances under Louis X.—1574, Henry IV., then King of Navarre, and the Duc d'Alençon.—1617, the Prince of Condé.—1626, Marshal d'Ornano, the natural son of Henry IV.; Marie Louise de Gonzague, daughter of the Duke de Nevers.—1643, the Duc de Beaufort.—1650, the Princes of Condé and Conti, and the Duc de Longueville.—1652, Cardinal de Retz.—1661, Nicolas Fouquet.—1717, the Marquises de Châtillon, de Polignac, de Clermont.—1748, Prince Edward, the eldest son of the Pretender, previous to his being expelled from the kingdom for plotting against the English Government.—1777, the Comte de Mirabeau.—1804, the Duc d'Enghien.—1811, the Bishops of Gand, Tournay, and Troyes.—1830, the ex-ministers de Polignac, de Peyronnet, de Chantelauze, and Guernon-Ranville.—1848, the conspirators of May, and many of the insurgents of June.

It is on the window to the left, and the figure may be easily distinguished at the bottom of the tableau, by the blue ribbons in her hair. The altar-table, of white marble, is Gothic, and was a gift of Louis XVIII. Under it there is a fine model of the Cathedral of Basle. This church contains a monument to the unfortunate Duke d'Enghien, who was shot here March 20th, 1804. The Prince was led down to the ditch at the south-east angle of the fortress, where, his grave being already dug, he was executed. (1) His remains are contained in a bronze sarcophagus; above is a statue of the duke supported by Religion; below is France in tears for his loss, and a figure of Vengeance invoking divine justice.

On the right and left sides of the court are two large buildings, commenced by Marie de Médicis, and now converted into barracks. Behind the chapel are the workshops of the arsenal, and to the left is the

Armoury,—containing a vast store of arms, all arranged with great symmetry, and exhibiting many fanciful devices, such as columns, suns, &c., all formed with musket-barrels, pistols, bayonets, etc., ingeniously combined. The armoury consists of a long gallery, filled with modern weapons of every kind arranged in racks; from the ceiling hang imitations of lustres, all obtained as before from combinations of swords, pistols, etc.

The new fort has barracks for 2 regiments of artillery and stabling for 1250 horses. In each corner of the fort at the eastern extremity is a powder-magazine. An immense park of artillery is kept in constant readiness. The garrison of Vincennes is composed of two regiments of artillery, 1 regiment of infantry, 1 battalion of riflemen (*Chasseurs de Vincennes*), and some companies of sappers and miners. The Chateau is visible only with tickets, to be obtained by writing to *M. le Ministre de la Guerre*.

On leaving the Château, the visitor soon arrives at the

Polygone, a vast space where mounds of earth are erected as targets for artillery practice. This is the spot set apart for the *Ecole de tir*, where officers from all the regiments are sent to be instructed in the use of the improved fire-arms. From June to September the artillery practise firing at the butt 3 times a-week, generally on Tuesdays, Thursdays, and Saturdays. These exercises commence at 6 o'clock, and continue till 9 and attract many visitors from Paris.

Further on, there are two Redoubts, of *La Gravelle* and *de la Faisanderie*, which did good service during the siege of

(1) His body was disinterred in 1816, and placed under the magnificent monument, alluded to, executed by Desenne.

1870. The fort itself was too far from the seat of hostilities to be very active. Adjoining is the

Parc de Vincennes.—A beautiful place of resort and recreation to the inhabitants of the eastern quarters of Paris. In 1162 the forest of Vincennes was surrounded with ditches. Louis VII. caused it to be enclosed with walls on the Paris side, and built a small tower at its entrance called *La tourelle de St. Mandé*, from the village of that name. In 1183 Philip Augustus continued the wall, and stocked the forest with deer sent to him by Henry II. of England. At a later period St. Louis built the walls along the Marne. In 1731 Louis XV. caused the old and decayed trees to be cut down, and the wood to be replanted, for the benefit of the Parisians, and a pyramid, now removed, was erected to commemorate the event. Some fine oaks, several centuries old, still remain, the descendants of those under which King Louis delivered justice. In that part of the Park called *Les Minimes*, a convent was erected by Louis VII., of which now no vestige remains, but which has given its name to the beautiful artificial *Lac des Minimes*, covering a surface of 80,000 square metres. The Park is 876 hectares in extent. On the Montreuil and St. Mandé side it is skirted with pretty villas and Swiss chalets.

Before leaving this spot, either by returning to Vincennes or by taking a ticket at the railway station of St. Mandé, the visitor may strike into the Route de St. Mandé and visit the

Asile des Invalides Civils, commonly called the *Asile de Vincennes*, opened in 1857 for the reception of convalescent workmen. The buildings, occupying a space of 42 acres, comprise a large entrance-court laid out as a garden, called the *Cour d'Honneur*, and eight inner courts. They are approached through a wide avenue commencing from the Route de St. Mandé. The extreme wings flanking the court have porticos, and contain infirmaries and offices. Every possible arrangement for the comfort of convalescents has been made here. The establishment will accommodate 500 patients; the internal organization is the same as that of the *Asile du Vésinet*, described at p. 422.

Between this and Vincennes, on the road facing the Porte de la Tourelle, stands the new *Military Hospital*, inaugurated on the 1st June, 1858. It occupies a vast rectangle of 60,000 square metres. The court is laid out as a garden: the building contains 600 beds.

PART V.

DIRECTORY.

AMBASSADORS, CONSULS.

(Hours of business about 11 to 4.)

AUSTRIA, ambassador, 2, rue de l'Élysée.

BAVARIA, chargé d'affaires, 5, rue de Berry.

BELGIUM, minister plenipotentiary, 153, Faub. St. Honoré.

BRAZIL, chargé d'affaires, 13, rue de Téhéran.

DENMARK, minister plenipotentiary, 37, rue de l'Université.

GERMANY AND PRUSSIA, ambassador, 78, rue de Lille.

GREAT BRITAIN, ambassador extraordinary and minister plenipotentiary, 39, Faubourg St. Honoré.—Consul, same address.

GREECE, chargé d'affaires, 20, rue Taitbout.

HOLLAND, minister plenipotentiary, 9, rue Montaigne.

HOLY SEE, Nuncio, 102, rue St. Dominique.

ITALY, ambassador, 9, Avenue des Champs-Élysées.

PORTUGAL, minister plenipotentiary, 19, avenue d'Iéna.—Consul, 10, rue Copenhague.

RUSSIA, ambassador, 79, r. de Grenelle.—Consul, same.

SPAIN, ambassador, 25, Quai d'Orsay.—Consul, 70, rue de Ponthieu.

SWEDEN, minister plenipotentiary, 22, rue Rovigo.

SWITZERLAND, chargé d'affaires, 3, rue Blanche.

UNITED STATES, minister plenipotentiary, 95, rue de Chaillot.

UNITED STATES, Consul, 55, rue du Cardinal Fesch.

TURKEY, ambassador, 63, avenue Joséphine.—Consul, 68, rue de la Victoire.

PARIS BANKERS.

ANDREWS and Co., 10, place Vendôme.

ARDOIN and Co., 44, rue de la Chaussée d'Antin.

JOHN ARTHUR and Co., 10, rue Castiglione.

AUDÉOUD, GUET and Co., 4, rue Halévy.

BECHET, DE THOMAS and Co. 17, Boulevard Poissonnière.

BISCHOFFSHEIM, GOLDSCHMIDT, 39, Boulevard Haussmann.

BOWLES BROTHERS and Co., 12, rue de la Paix.

CALLAGHAN (Luc and Co.), 33, Boulevard Haussmann.

DE LISLE (widow Th.) and Co., 17, rue Pasquier.

DREXEL, HARJES, and Co., 3, rue Scribe.

FERRÈRE and Co., 3, rue Laffitte

FOULD, 22, rue Bergère.

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LIST OF THE STREETS, SQUARES, ETO., IN PARIS.

EXPLANATION.

The capital letter and figure placed after the name of the street indicates the part of the map in which it is found; for example, if you wish to find rue du Colisée, C. 2, draw your finger down under the letter C., from the top of the map, till it arrives opposite the figure 2, between the lines of which is rue du Colisée.

ABBREVIATIONS.

Bd. boulevard.
Av. avenue.
Pass. passage
Sq. square.
Pl. place.
Imp. impasse.

Ch. chemin.
Mar. marais.
Fg. faubourg.
Bat. Batignolles.
Ter. Ternes.
Rcht. Rochechouart.

Bel. Belleville.
Courc. Courcelles.
Mte. Montrouge.
Gren. Grenelle.
Vgd. Vaugirard.
Mtre. Montmartre.

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Abbaye (pass. de l'), D. 4.
Abbé de l'Épée (de l'), E. 5.
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— (place des), E. 1.
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Albouy, F. 2.
Alésia, C. D. 6.
Alger (d'), D. 3.
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Arcade (de l') D. 2.

Archevêché (quai), E. 4.
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